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August 1959

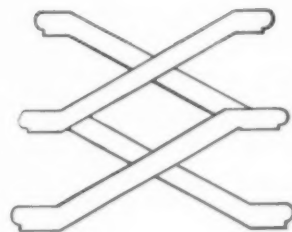
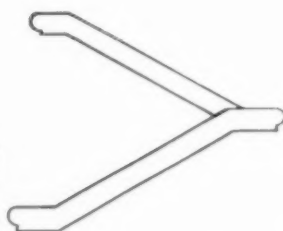
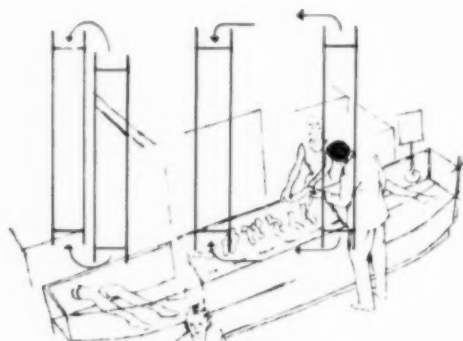
Journal

OF THE AMERICAN INSTITUTE OF ARCHITECTS



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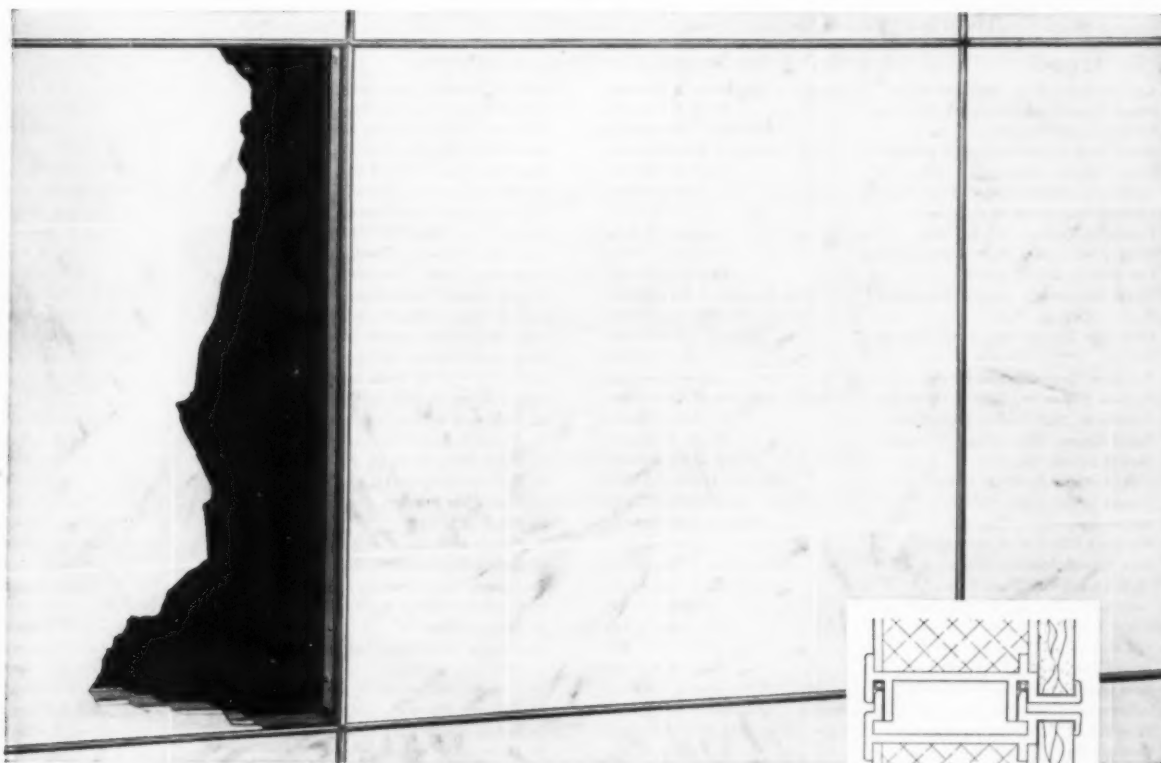
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Journal

VOLUME XXXII, NO. 2 AUGUST 1959

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6 Letters to the Editor

14 News

TUESDAY PROGRAM

24 John Noble Richards, FAIA: Opening Remarks

25 Edward D. Stone, FAIA: "Design"

29 Paul Thiry, FAIA: Total Design

31 A Tribute to William Stanley Parker, FAIA

32 Samuel Wilson, Jr., FAIA: The Architecture of Historic New Orleans

WEDNESDAY PROGRAM

38 Panel: Design Factors and Resources

49 Panel: Individual Theories of Design

60 The 1959 AIA Gold Medalist

61 Newly Elected Fellows

THURSDAY PROGRAM

66 Panel: The Economic Value of Design

80 Presentation of Gold Medal to Walter Gropius, FAIA

FRIDAY PROGRAM

84 Samuel T. Hurst, AIA: Critique

90 Resolutions Adopted by 1959 Convention

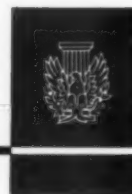
94 Allied Arts

98 The 1959 Student Convention

100 Calendar, Necrology

The Cover

The cover drawing and the sketches throughout this issue were done by James R. Lamantia, Jr., of Burk LeBreton and Lamantia, Architects and Engineers of New Orleans. Convention photos, unless otherwise noted, by Leon Trice, New Orleans.



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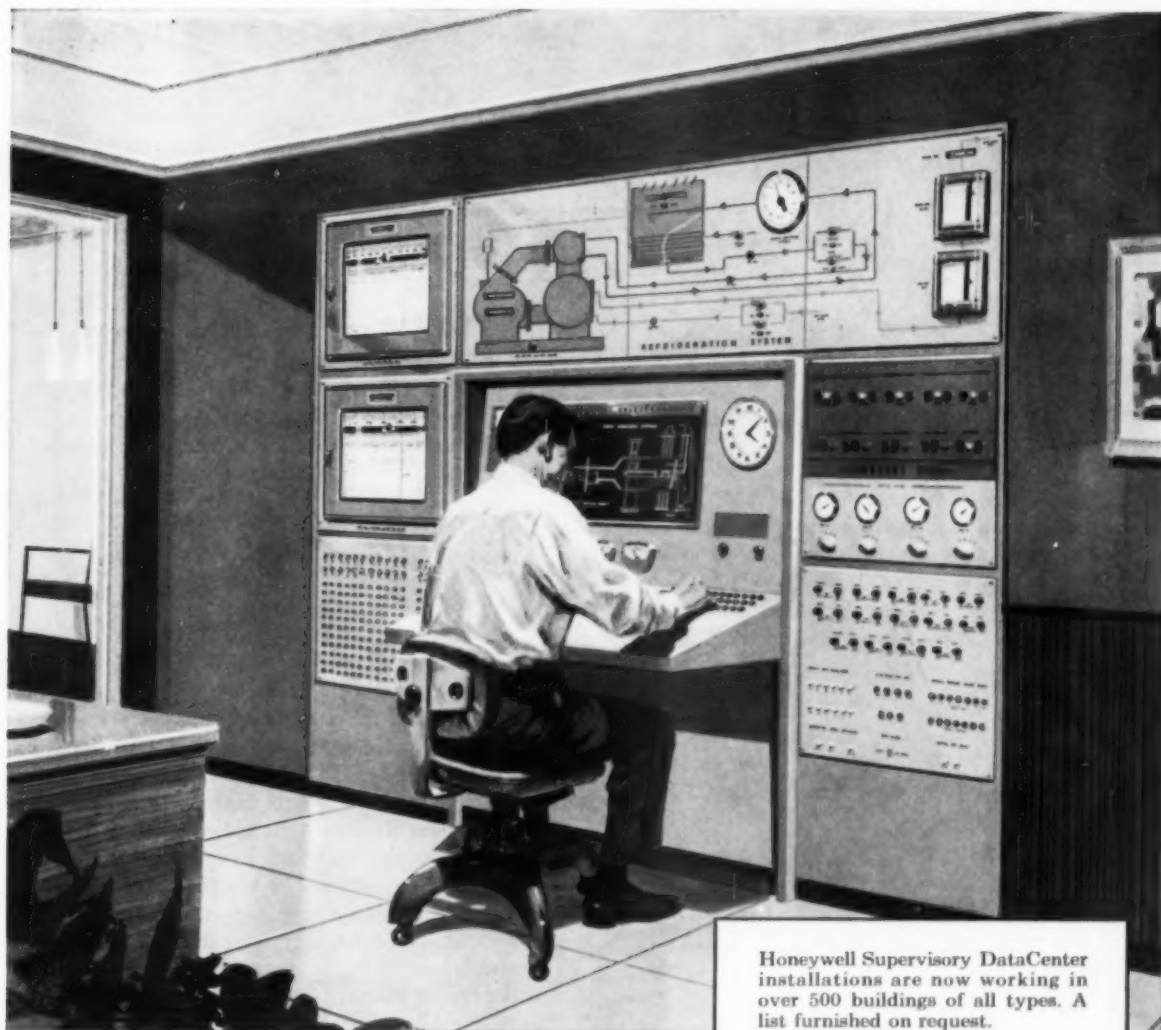
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Wheelchairs

EDITOR, *Journal of the AIA*:

As a paraplegic let me applaud the publication of Mr. Schneider's appeal for level entry and wheelchair circulation in your June issue.

As an architect I know it is easier to plan floor level changes with steps. I know most people will traverse them with ease and be unconscious of the effort. How many steps did you mount to your office? Surely wheelchair circulation in public and quasi-public buildings is overlooked too often. Thank you for bringing this oversight to the architect's attention.

ROBERT BENDER
Tucson, Arizona

Henry Hope Reed

EDITOR, *Journal of the AIA*:

Just to let you know that an extra-mural reader found both entertaining and apt your polemic on Henry Hope Reed, Jr.'s polemics on the "Golden City."

I wouldn't think of putting my money on Mr. Reed's Roman horse, and more than on the be-devilled nag of nags currently coming 'round the bend. Thoroughbred strains do run out, don't they? Perhaps the time is ripe for a go at cross-breeding.

EDWARD HUNTSMAN-TROUT
Beverly Hills, California

6

Pei in the Sky

EDITOR, *Journal of the AIA*:

Should not the Mile High Center, Denver, Colorado, (June issue, page 92) be entitled "Pei in the Sky?"

ANON.
St. Marys, Pa.

Bouquets

EDITOR, *Journal of the AIA*:

The Journal is to be complimented upon the May issue.

It contains several excellent articles which possess fine qualities. Keep up this high standard of editorial work.

FRANCIS KEALLY, FAIA
New York City

EDITOR, *Journal of the AIA*:

Win Rankin once jokingly introduced me to a friend of his as "the only architect I know that practices architecture as a religion."

Perhaps Win was fairly close to correct, because the mere viewing (and subsequent scrutinizing) of the July issue has compelled me to write in congratulation of the successful efforts of everyone connected with elevating the format of the *Journal* to its rightful place as an artistic, pleasing and dignified reflection of the profession it represents. The *Journal* is now visual notice to the American public that architects practice what they preach . . . good design has no economic restrictions.

BYRON C. BLOOMFIELD, AIA
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EDITOR, *Journal of the AIA*:

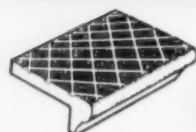
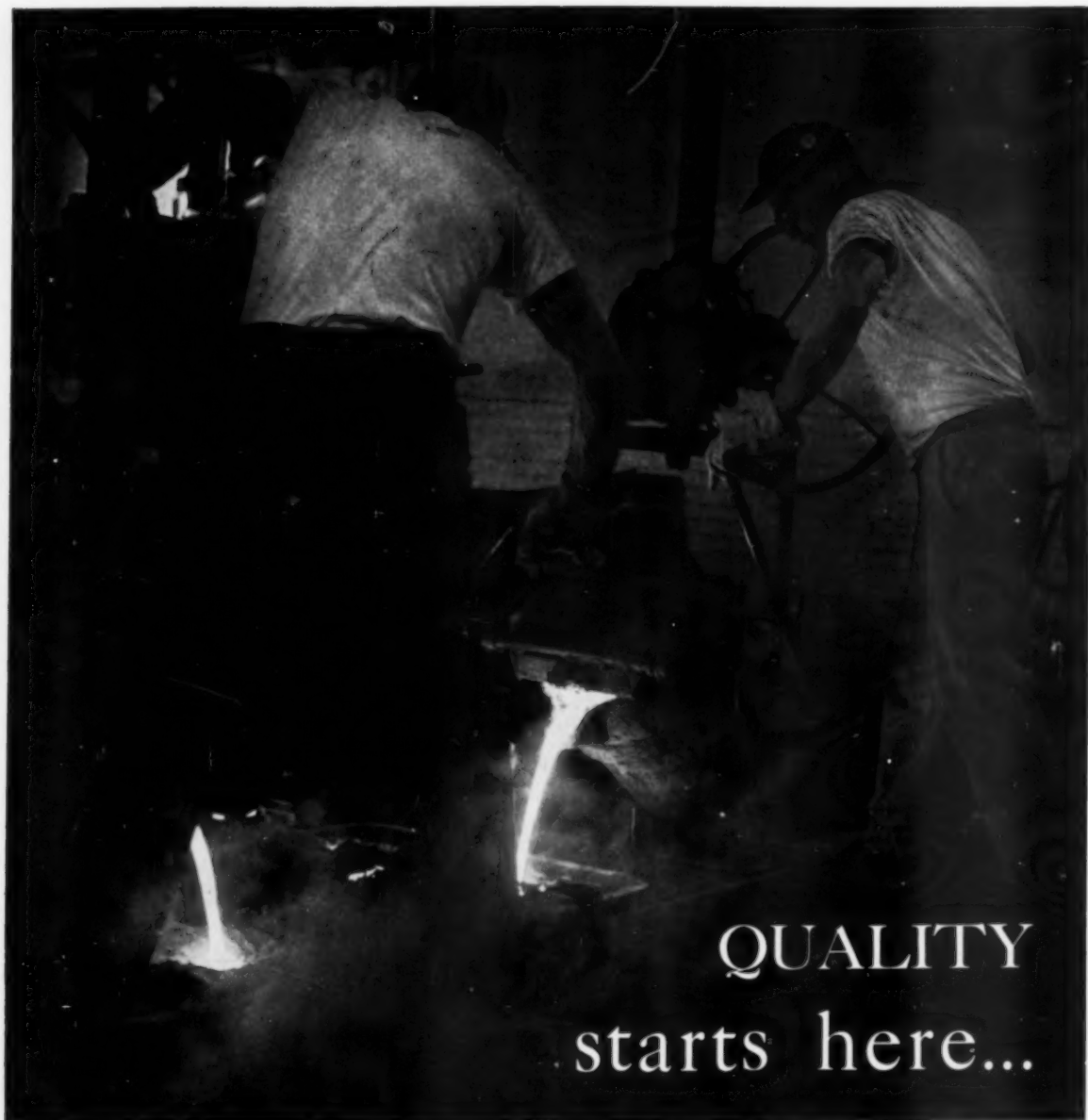
Congratulations on the new format of the *Journal*. The appearance of the July issue makes all the fumbling for a style since the passing of the anachronistic *Journal* of a few years ago worth the effort. I think that now, we have a professional magazine which looks as good as it reads.

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Associate Member
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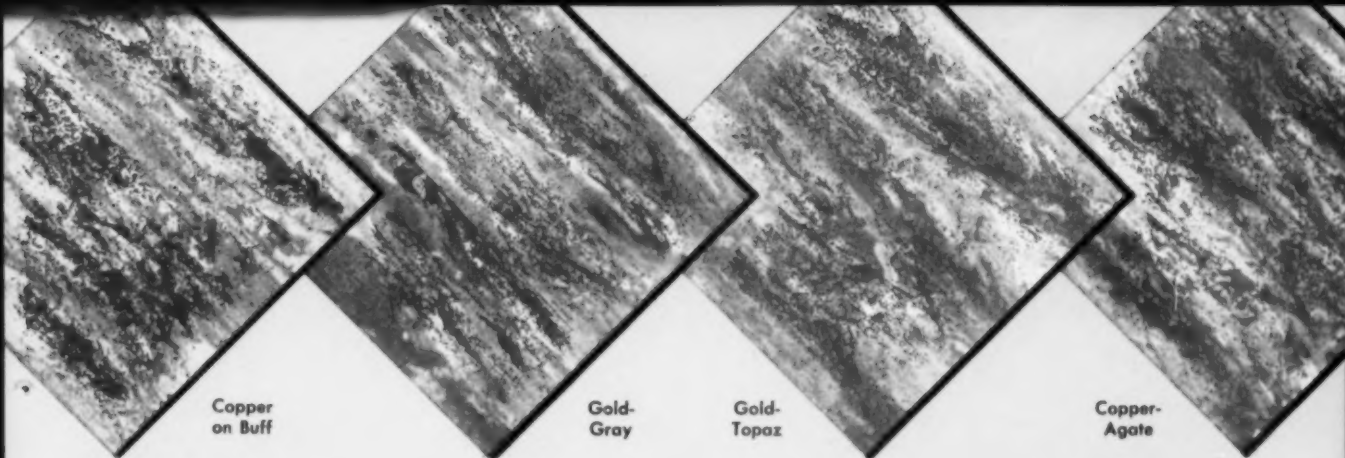
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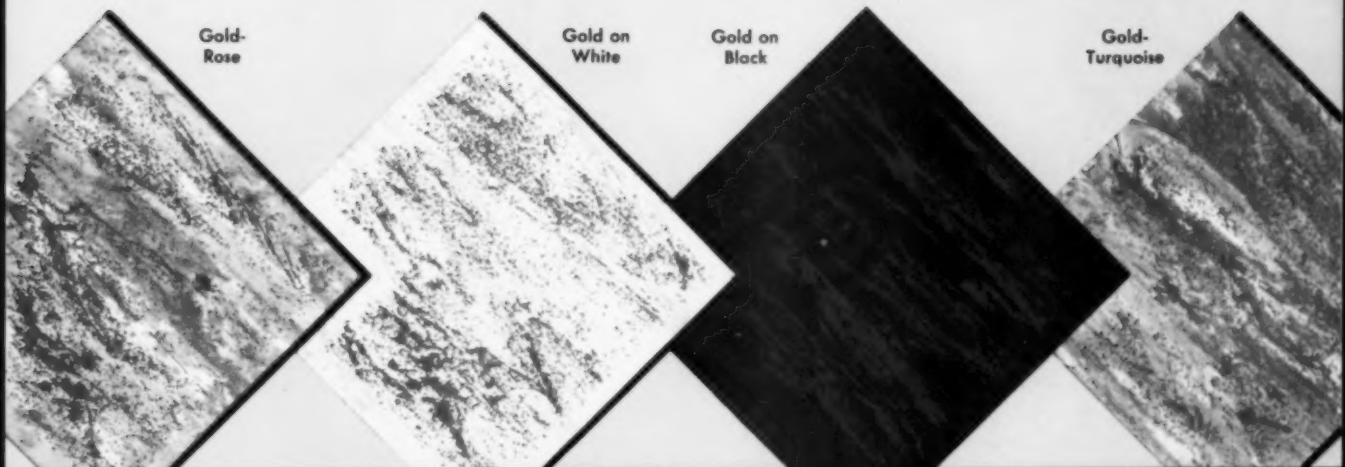
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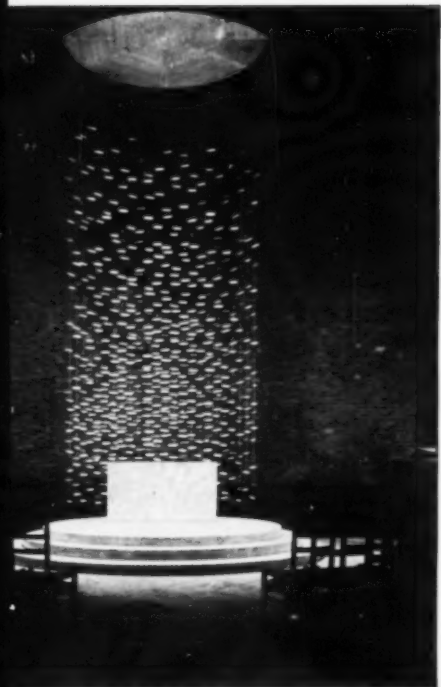
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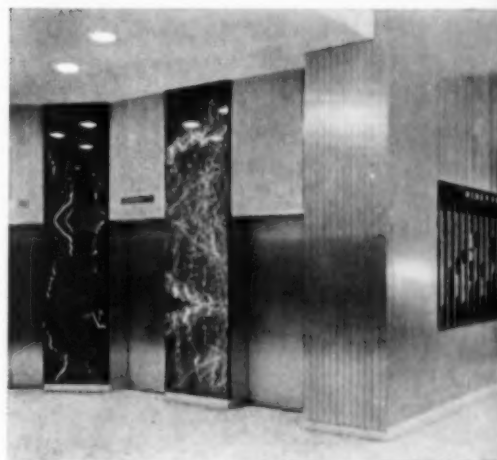


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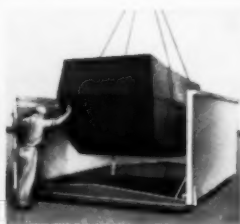
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NEWS

Product Exhibit Awards

► Awards have been made to eight companies for displays at the products exhibit jointly sponsored by the Institute and the Producers' Council at the convention in New Orleans.

Awards for the effective manner in which their products were displayed were given to the Universal Rundle Corporation, of New Castle, Pennsylvania; the Arcadia Metal Products, of Fullerton, California; Timber Structures, Inc., of Portland, Oregon, and the Haws Drinking Faucet Company of Berkeley, California.

Awards for outstanding attractiveness of booth display have been awarded to the Nutone, Inc., of Cincinnati, Ohio; the American-Olean Tile Company of Lansdale, Pennsylvania; the Rilco Laminated Products, Inc., of St. Paul, Minnesota, and the Cupples Products Corporation of St. Louis, Missouri.

Serving on the Jury of Awards were H. Griffith Edwards, AIA, of Atlanta, Chairman; Matthew W. Del Gaudio, FAIA, of New York; and Glenn Stanton, FAIA, of Portland. ◀

AIA—AGC Summit Meeting

► Officials of the Institute and the Associated General Contractors of America have held their first "summit meeting" in Washington, D. C., to discuss the strengthening of relationships between these two organizations.

James W. Cawdrey, of Seattle, President of the AGC, expressed the hope that the same spirit of cooperation between the AIA and the AGC on the national level would prevail at the local level, and he submitted several practical suggestions to facilitate better cooperation at the local level.

John Noble Richards, FAIA, President of the Institute, reemphasized the importance of close liaison between the architect and the general contractor in order to eliminate misunderstanding and to secure the benefits which result from misunderstanding each other's work and problems.

The representatives of both organizations discussed the merits of the single contract system, compared legislative policies and reviewed ways to get architects and general contractors to play an active role

in redeveloping urban centers. Other subjects considered included retained percentages and scholarships.

The meeting was the first annual top level conference between the officers and leading staff members of the two groups. Future meetings will provide an opportunity to review yearly programs, discuss major problems and combine efforts on subject of mutual concern.

In addition to President Richards and President Cawdrey, others present at the meeting were George S. Wright, of Albuquerque, N. M., Co-chairman of the National Joint Cooperative Committee for the AIA; Carl W. Olson, of Lincoln, Neb., Co-chairman of the National Joint Cooperative Committee for the AGC; Executive Director Edmund R. Purves, FAIA, and AGC Executive Director James D. Marshall.



CHASE

James W. Cawdrey, of Seattle, President of the AGC, welcomes John Noble Richards, FAIA, President of the Institute, to the first "summit meeting" held recently to discuss the relationship between the two major organizations in the construction industry.



Resilient floors in air-conditioned buildings

SOME FACTORS TO BE CONSIDERED

Now and then, in new air-conditioned buildings, installation problems crop up with resilient floors. While these are usually minor problems—caused by temporary conditions—they frequently happen after the building is completed—giving the owner some cause for concern. The most common of these is the loosening of resilient floor tiles. Technologists at the Armstrong Research Center have been working—in the lab and at job sites—with the use of resilient flooring in air-conditioned buildings. The following data and suggestions are based on their findings.

The basic problem

The root of these installation problems is that air conditioning artificially sustains or increases moisture in the interior atmosphere of a building. This lengthens the time required for new concrete subfloors to dry out completely. In other words, "wet" subfloor conditions may persist for awhile, and it is during this time that the problems with resilient flooring installations may occur. Specifically, adhesive bonds may be ruptured if excessive amounts of moisture come in contact with them. In most cases, however, the concrete does dry out completely before trouble can occur.

General precautions

In all air-conditioned structures, the following steps before and during resilient flooring installation will minimize the possibility of the floors' being affected by the moisture conditions:

1. The concrete subfloor must be given adequate drying time. (Drying time is lengthened if the air-conditioning system is put into operation too soon.)
2. Before laying the floors, moisture tests should be made throughout the slabs to make certain they are sufficiently dry to permit safe installations.
3. After the resilient floors have been installed, the air conditioning should not be turned on for at least 48 hours to allow the adhesive to set up properly.

If these precautions are taken, any type of Armstrong floor—Linoleum, Sheet Vinyl Corlon, Custom Corlon (homogeneous vinyl) Tile, and all others—may be used over suspended subfloors made of regular concrete.

Lightweight or low-density concrete subfloors, being hygroscopic by nature, retain moisture much longer than conventional mixes; thus, the precautions in air-conditioned interiors become even more important. In fact, waiting for drying may be impracticable, and only moisture-resistant floors, such as recommended for on-grade and below-grade

use, should be specified. Among the low-cost Armstrong floors, Excelon (vinyl-asbestos) Tile and Asphalt Tile are widely used by architects on lightweight concrete slabs. In the higher price ranges, Rubber Tile, Custom Corlon Tile, the new Opalesq Vinyl Tile and Sheet Vinyl Corlon with Hydrocord Back are also suitable.

Special situations

It is not, of course, possible to foresee here every single situation to do with the use of resilient floors in air-conditioned buildings. If you have particular questions or problems with the use of resilient floors in air-conditioned buildings (or anywhere else, for that matter) your Armstrong Architectural-Builders Consultant will be glad to advise you and make special recommendations based on his own experience and the findings of the Armstrong Research Center. And he can even enlist the services of the Research Center to help solve extraordinary problems.

Plenum chambers. The moisture in a damp plenum chamber, or humid room, will often be drawn up through the subfloor by an air-conditioned room above. The resulting subfloor moisture conditions are similar to those in on-grade and below-grade concrete and lightweight concrete. Ideally, a moisture barrier would be used to prevent this moisture from rising to the surface of the slab. However, as this is often unfeasible due to cost or construction considerations, a perfectly satisfactory alternative is to use those floors mentioned above as being safe for installation below grade and on grade, and over lightweight concrete.

Suspended ceilings. When the air space between a suspended ceiling and the subfloor above is used as part of the exhaust system, this area becomes in effect a plenum chamber, full of moist air. So the subfloor itself is subjected to great amounts of moisture. Again, the precautions mentioned in the previous paragraph on "Plenum chambers" should be followed.

Architectural services

Whether or not you have a particular resilient flooring problem—or just want expert advice about the selection of floors—your Armstrong Architectural-Builders Consultant can provide valuable assistance. Since Armstrong is the only company that makes all types of resilient floors—sheet and tile, vinyl and non-vinyl—he can offer unbiased recommendations as to the one type of floor best suited to each interior. Call him at your Armstrong District Office. Or write direct to Armstrong Cork Company, 1608 Sage Street, Lancaster, Pennsylvania, for technical advice or assistance.



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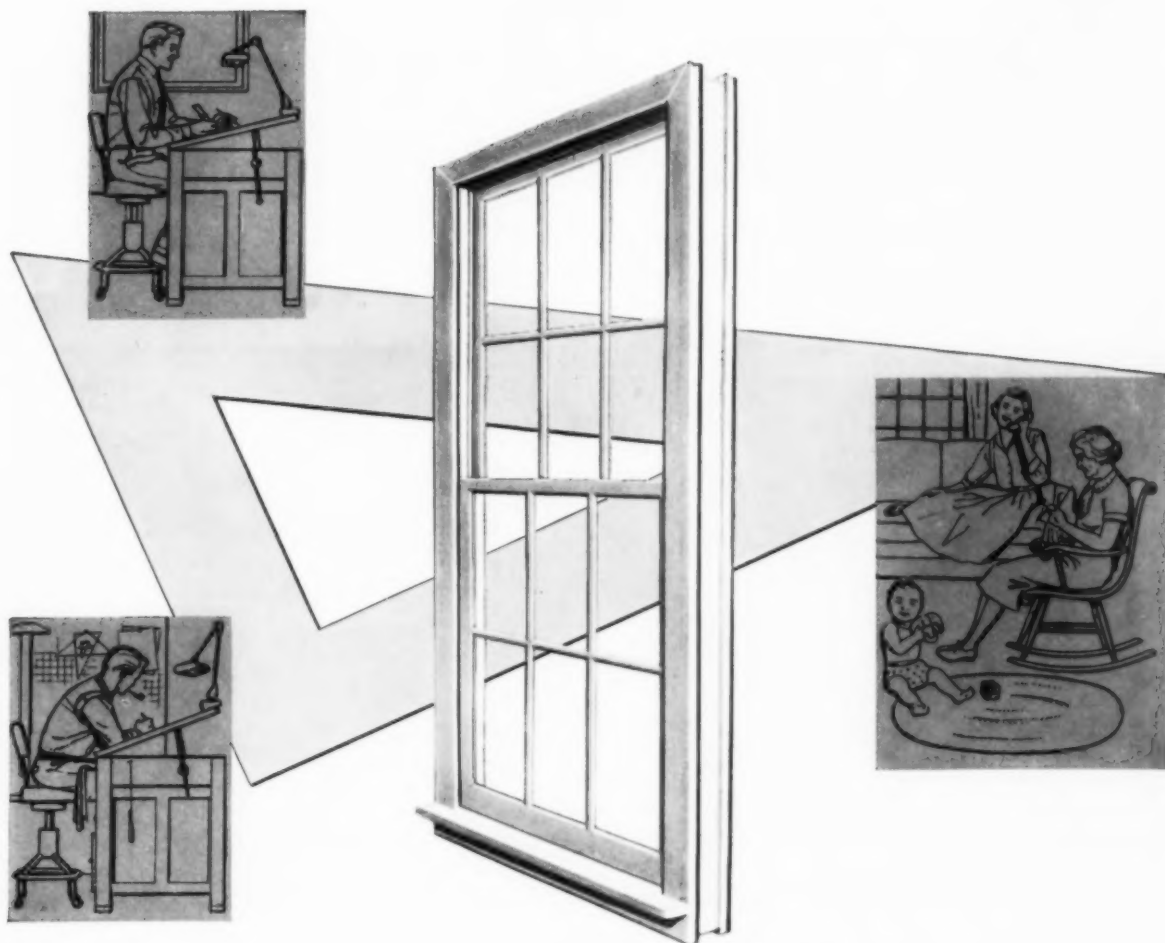


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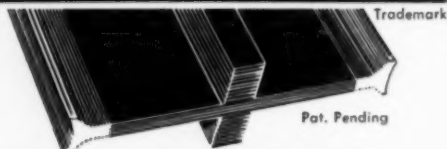


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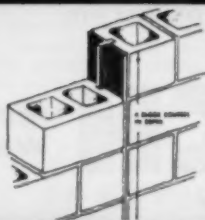


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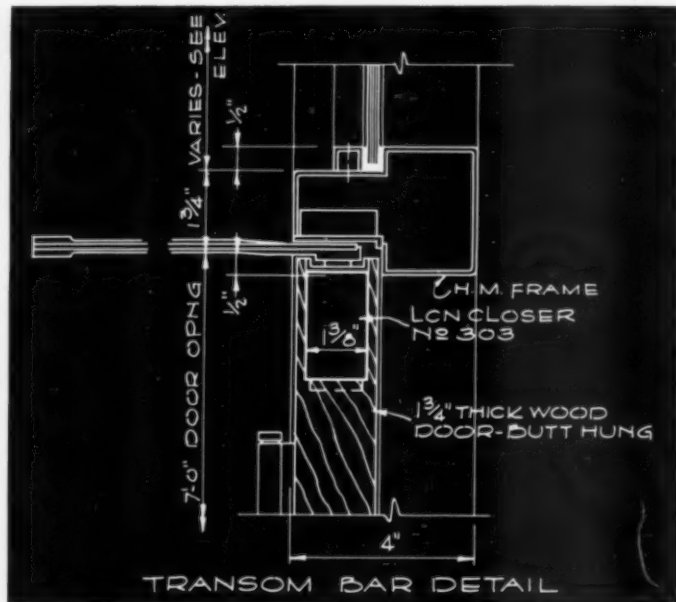
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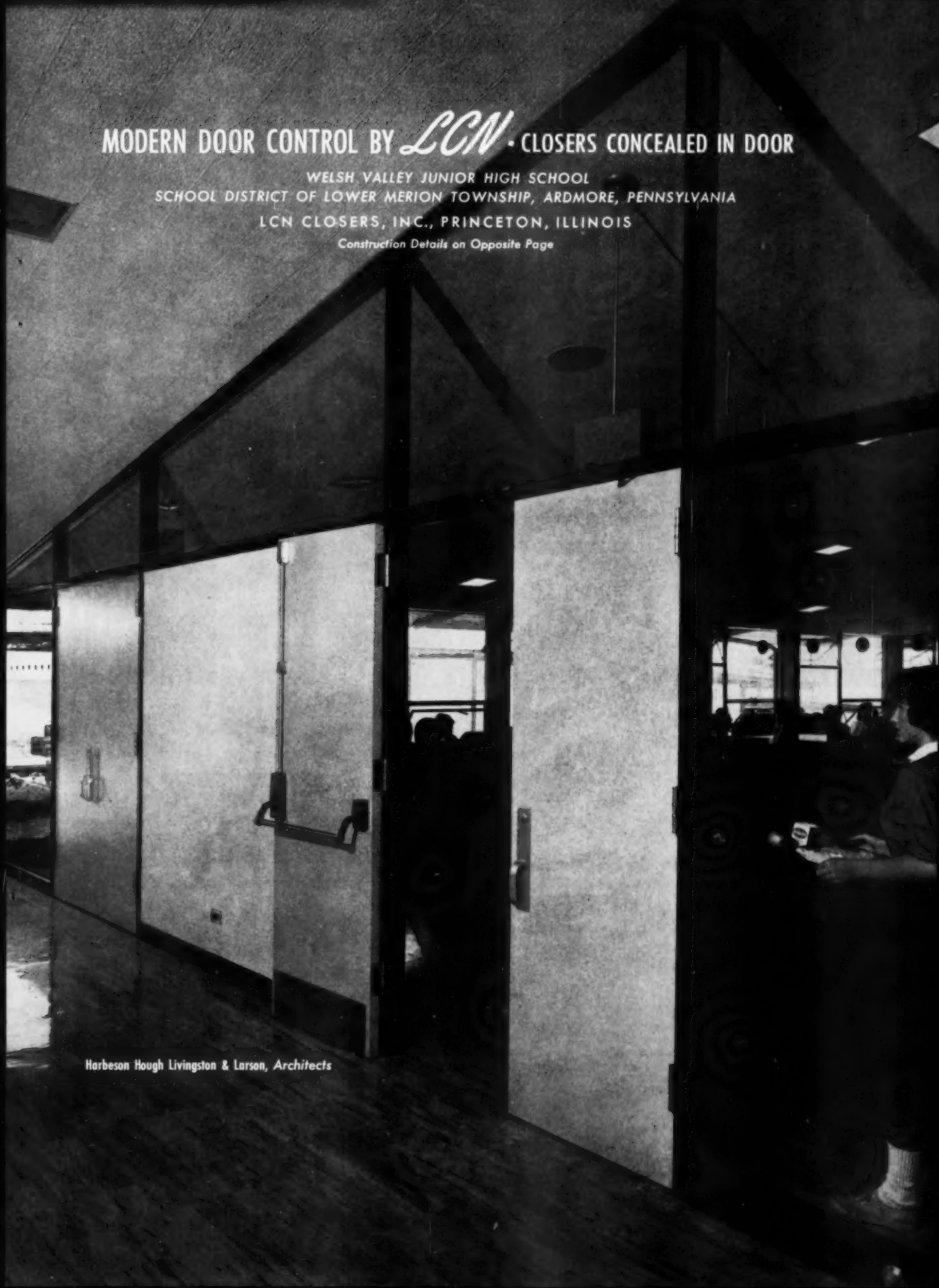
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O P E N I N G S E S S I O N

President John Noble Richards, FAIA, *Presiding*



K E Y N O T E A D D R E S S :

Edward D. Stone, FAIA, *"Design"*



A F T E R N O O N S E S S I O N

Director John H. Pritchard, AIA, *Presiding*



Paul Thiry, FAIA, *"Total Design"*



Samuel Wilson, Jr., FAIA,
"The Architecture of Historic New Orleans"

Opening Remarks:

President
John Noble
Richards

► Welcome to our 1959 Convention. For me it is a particular and a nostalgic pleasure to be meeting with all of you in New Orleans.

It was in this beautiful and historic city that I attended my first AIA convention. It was a good and interesting convention, and demonstrated to me that any AIA convention is an important milestone in the progress and development of our professional organization, and therefore, in the progress and development of every architect.

That was in 1938—twenty-one years ago.

Little did I dream how rapidly and radically our world was to change in the years to come. There have been more changes in these twenty-one years than in twenty-one decades of most other periods in history. But architecture and architectural practices have kept pace with the changes of governments and boundaries; with the rebirth of new nations; with the emergence of the United States as a world power; with rapid technological advances, and the many changes in the lives of all of us.

These changes have also, of course, radically affected our organization, the AIA. The AIA has grown. Twenty-one years ago we had twenty-eight

hundred members. We had only seventy chapters, ten regions. We were just beginning to attain standing and prestige in our industry and in our society.

Today, we have a membership of nearly thirteen thousand, organized in a hundred and thirty chapters, and twelve regions. But growth is just one indication of the changes in The American Institute of Architects.

I believe it is fair to say not just that our professional society has adjusted to the new and growing demands of architectural practice in this new world of technology, but that it has actually taken a leading position in revitalizing and modernizing the building industry.

We have in fact become the leaders of what has been called the architectural revolution in America. No single individual by himself can bring about the modern, livable environment our country so desperately needs.

This association of architects, this association of yours, this vast and dynamic team known as The American Institute of Architects, is well on the way to accomplishing just that.

The theme of our convention is "Design." Design is the architect's unique contribution and monopoly. Design means more than drawing a pretty picture of an elevation. It is more than giving a form to a building. It is in fact incorporating the structure and technology of a building, a group of buildings, or an environment into a harmonious, pleasing form. It is not just the means of giving a building form, but of giving it "commodity, firmness and delight."

Design means drawing together all of the factors and resources which modern building necessitates. Design means putting into practice the sum and total of human culture, thought, experience and theory. Design is a matter of highest economic value. Design strives to create that ever-changing, elusive, emotional experience called beauty. Design is what makes the difference between a building and architecture.

Therefore, there could be no more important subject than "Design," the theme of this convention. This theme and this setting here in New Orleans give every promise of making the most constructive, most important and most memorable convention. ◀



Edward D. Stone, FAIA

Design

THE KEYNOTE ADDRESS

INTRODUCTION BY PRESIDENT RICHARDS

► In any informed discussion about new trends in architectural design, the name of Edward D. Stone will inevitably come up. Whatever else Ed Stone may have done, and I believe we can already say with certainty that he has made a lasting contribution to contemporary architecture, he has pioneered the renaissance of individual creative expression in the design of buildings.

Ed, himself, according to a recent magazine interview, has a very simple and convincing explanation for his originality. Quoting Jean Paul Sarte, he says that if you try very hard to imitate the work of others and you fail completely, then you might accomplish something original.

If you want to know where and why this distinguished native of Arkansas was born and how he came to acquire his fame and pre-eminence in architecture, I refer you to "Who's Who" and any number of magazine articles. All I need to say by way of introduction is that since it was obviously inevitable to talk about Ed Stone in our discussion of design, we decided to ask him to come here and get it all straight from the "Stone's" mouth.

I am very glad you could come, Ed, and I am proud to present to this convention Edward D. Stone, Fellow of The American Institute of Architects who will speak to us on "Design." ◀

► I am happy to be here with old friends and colleagues. It is poetic that we convene in this city with such a rich architectural heritage. Jackson Square and the French Quarter are significant and beautiful reminders of past cultures. In two hundred years we have not done anything more beautiful than Jackson Square, and I pray that along the line we have not lost the recipe.

In searching my conscience after trying to be an architect for the last thirty-five years, I have tried to assess whether I have been effective and whether our profession has provided a heritage of beauty for future generations. I love architecture and I am a chronic and habitual optimist. So please forgive me if I sing a few sour pessimistic notes.

As we view our cities, towns, villages and our countryside, I am afraid we must acknowledge that we are a people who have not yet learned to appreciate beauty. And, in fact, in this era of prosperity and overabundance we can afford everything but beauty.

It is understandable that time has been required to pioneer and develop this continent and at the same time perfect a successful system of democratic government. In the fabulous success of achieving these, our efforts have been rewarded by world leadership.

If history repeats itself, we are now on the eve of a period of the revival of cultural and spiritual values. We as a group can be the catalysts and the leaders in this twentieth century renaissance.

I am told that man is the result of his heredity, his education and his environment. I interpret environment to mean man's physical surroundings—his home, his countryside and the buildings that provide him with shelter, spiritual exhilaration and pride in possession. To create this environment of beauty for generations to come is rightfully the destiny of the architect.

Through general education obviously our people should be taught the importance of beautiful surroundings. Less than ten per cent have ever been out of the country. Perhaps the jets will change this and our people will be able to see what beautiful countries the older cultures have created.

Responsible leaders—whether industrial, civic or government officials—should realize that beautiful



Delegates and guests assembled in the Ballroom.

surroundings are a national asset, as important to our well-being and economy as flood-control, protection of our soil from erosion and the preservation of our forests. It is ironic that our government recognizes the importance of preserving our national wealth in the land, but has not thought of the quality of what we build as national wealth.

We, the architects, are the logical leaders and educators. Do we have the equipment and the numbers for the vast task of rebuilding this country? I believe there are approximately 22,000 architects, and about 13,000 members of the AIA, who may be considered the leaders of our profession. In terms of a country of 175 million people, the AIA is an exclusive club indeed.

Assuming hopefully that in one generation our people could be educated to appreciate and require more beautiful surroundings, we are in a desperate minority to even approximate the task. It is evident from our limited numbers and low income that we are not considered indispensable. I believe that in the professional scale of financial reward we are just above the letter-carrier and the school teacher. Also,

of the approximately \$60 billion that are spent each year on construction in this country, less than one-third of it is designed by architects.

It is a tragic paradox that designing and planning are the most important and still the least expensive part of any project, and yet are not considered indispensable.

Without being money-changers in the temple or going on strike, we must change all of this.

I believe that if you consider the individual architect, you will find that we are not entrusted with important work until we are in our forties and even fifties, so that our period of real accomplishment may be limited to only twenty years. Each of us would be fortunate if he accounted for two buildings a year, so that forty to fifty buildings in a lifetime might be considered average, a very modest attainment indeed for a lifetime of work.

Leadership in community and city planning has been lost to others. We are called in after the important decisions are made, and our role is to work out the details. To compare us to the medical profession, we must again be the diagnosticians, rather than the ambulance chasers.

We can change this. For instance, a group of Kansas City architects pooled their interests and presented a plan to that city for its development. Philadelphia has an architect at the head of its City Planning Commission. New York has a firm of architects developing a new zoning law. Washington has architects serving on its Art Commission. Other cities have architects reframing the building codes. Fort Worth, Detroit and Philadelphia have architects preparing master plans for their redevelopment. These are key roles befitting our heritage.

I am convinced that no progress will be made while we stand by awaiting the next commission. Our profession is beset with a limited outlook in many ways. Laws, regulations, examinations and so forth, which discourage the young man from entering the profession, should be relaxed. A degree in architecture and two years of office work should suffice. All of the state issuances of licenses should be abandoned. It is ridiculous that an architect from one state has difficulty practicing in another. A national license is the only answer. Art is a universal language—even the Taj Mahal was done by an out-of-town architect from Turkey. "Built in Texas by Texans" should not apply to art.

I am told that man is basically interested in only three things: food, sex, and shelter. I must continue to speak of shelter since we are in that profession. Let us start with the home, which in our field is the greatest common denominator.

Approximately \$20 billion a year are spent here.

The architect's work in this area is minuscule. We know that it is absurd to parcel off our land in 50' x 100' lots and to construct small boxes devoid of grace and privacy and impractical to maintain.

Older civilizations have provided us with prototypes: Pompeii, with houses wall-to-wall and cloistered gardens; Bath, England, with its elegant row-houses; and, in fact, all of the Mediterranean countries furnish good examples. Such methods provide compact communities, preserving the countryside around. A few projects initiated by us, a half-dozen prototype communities, could dispel the foolhardy method of the isolated dwelling for the average man.

Our highways are a nightmare of billboards, honky-tonks and filling stations. We can influence legislation. Why not campaign for trees along every roadway, which would form a veil between them and commercial establishments, placed back a prescribed distance?

As for our towns and cities—we all realize that the automobile and pedestrian cannot be mixed. Henry Ford did not realize that his invention would render a whole continent's plan obsolete. Nor did Claude Neon think that his simple lighting device would doom the beauty of the world's greatest avenue, the Champs Elysées in his native Paris, or Canal Street, the great thoroughfare of this city.

The automobile, the neon sign, the atomic pile, are all lethal unless controlled. We all know that grass should grow on Main Street and that it should be a pedestrian oasis with parking around the perimeter. This principle applies with equal force to large cities. We idealize the Piazza San Marco—a market place and civic center for pedestrians and free of motor traffic. Why can't we guide the city fathers in the creation of many such poetic situations in our metropolitan areas?

I have the good fortune to be working with Mayor Morrison and other civic leaders of New Orleans in creating a great plaza at the intersection of Canal Street and the Mississippi River, which will house the famous International Trade Mart and consolidate the port facilities of this city and symbolize its importance as the country's second port.

Our late great hero, Frank Lloyd Wright, viewed our cities with scorn. You will recall when asked by the city fathers of Pittsburgh what should be done with their city, he replied, "Gentlemen, there is only one solution—abandon it." And in speaking of Los Angeles, he said, "If the world were turned up on its side, everything loose would end up in Los Angeles."

Only a few weeks ago he was in New York and as he looked at the skyline he said, "Ed, we can do away with all of this—four of my mile-high buildings would do the job, the rest could be pasture."

Somewhat hard to come by, but we can all use a shot of his vision, audacity and honest arrogance.

In the design of individual buildings I believe we lead the world in the twentieth century. Modern architecture is in its adolescence and currently is happily diverse and with many enthusiasms.

To some, redwood is God's greatest gift to man.

To others, plate glass holds the place today that Pentelic marble held in the time of the Greeks.

The plastic possibilities of concrete enable others to build great blimp-like structures.

Steel in tension holds another architect's world together. All of these points of view are healthy and enrich our basic vocabulary.

I find that I am not given personally to flexing my structural muscles in public and I am content to



Edward D. Stone delivering the keynote address.

hobble along on the old post and beam which still seems to have possibilities.

Standardization in creative work spells stagnation and mediocrity. Let no one pronounce the benediction on modern architecture yet. Architecture is not millinery nor are we in the novelty trade.

We mustn't be creatures of fashion and duplicate one another's work, washing out our creative birth-right. Architecture idealistically is permanent and should find its inspiration in the accumulated experience of history, if it is to be an ageless art.

No writer for a pulp magazine is damaged by a knowledge of Shakespeare and no architect is contaminated by the accumulation of past experience.

Since the horseless carriage is largely responsible for all of our troubles and we are a country that eulogizes free enterprise, why hasn't it occurred to our great oil and automotive industries to try to resolve some of the problems they have created? Why can't they be shamed into planning studies of our countryside, our villages, our towns, and our cities? To these great corporations the financing of such studies would be peanuts. I believe they could be induced

by us to undertake it, since the destiny of the individual and the future usefulness of the motor car are deeply involved.

Our government must be made aware of its responsibility. To accomplish this we need a cabinet official, corresponding to the Secretary of Agriculture, with outposts in every state and architects and planners to guide communities, just as the state and county agents have educated the farmer.

This official would also be charged with the preservation of monuments of historic and esthetic consequence. For instance, the French Quarter of this city would be restored to its original beauty with some of its streets closed as pedestrian parks—a place of national pride and historic significance all for less than the price of one aircraft carrier.

If programs such as these were inaugurated, our profession would begin to fulfill its destiny. We would not be wasting our effort in creating precious prototypes for our own personal satisfaction, in the midst of chaos, but rather in adding individual and brilliant buildings to a well-ordered plan of our country as a whole.

There is evidence that our people are ready and

eager for good architecture. Observe the notice that a job well done receives, not only in our technical journals, but in all of the national publications and newspapers. Our egos are inflated and we feel secure and worthwhile, while in reality—and with some soul-searching—we can each point to only two or three buildings of creative consequence, a modest offering indeed in the richest country in history.

The construction of art museums, our participation in international expositions, the great Lincoln Center for the Performing Arts in New York, and the proposed National Cultural Center in Washington, all herald a period of cultural maturity in our country.

If we as a group can sense this opportunity and obligation, it might be said that the renaissance, which historically starts in periods of stable government and prosperity, had its inception in our age with a handful of architects who banded together to create a beautiful physical heritage for our time and for generations to come.

If all great periods in history are great only because of the art they produce, let it be said in the future that the architects of the twentieth century were the prophets that brought it into being. ◀





Paul Thiry, FAIA

Total Design

► Total design, as it applies to architects and architecture, can be divided into four categories:

- Education
- Creative Forces
- Continuity through Architecture
- Preservation

First, "Education": In the first century B.C., Marcus Vitruvius Pollio, architect for the Roman Emperor Augustus, wrote a learned treatise on architecture. The keystone of his teaching to the would-be architect was "Acquaint yourself with all knowledge."

Vitruvius considered architecture to be a total enterprise and, in fact, his observations of two thousand years ago call for what we know today as Total Design.

Applying this dictum to today's architects, we should be interested in everything that involves design. It is our responsibility.

When I was a student, we were taught that architecture was the "Mother of the Arts." We were exposed to a great variety of teaching stimuli. We were attuned to appreciate the intrinsic values of the architecture of those who preceded us as well as the more accurate methods confronting us. We were taught to analyze problems. We were taught to design. We were taught that we had to be prepared to assume leadership.

My generation has accepted these teachings. As time goes on, I am convinced that they were and are correct.

When some of us joined the revolt against things as they were and decided a new architectural approach was needed, it was a revolt against one hundred years of accumulated architectural deficiencies.

Architecture, faced with new techniques and new materials, had to change and it did. It was a revolt against copying. This was not meant to be a destructive process, but a creative one. This revolt still held architecture to be the Mother of the Arts, and hewed to those criteria which Vitruvius had held to be essential.

In terms of contemporary architecture, various schools developed.

First, the Moderns: When we speak of the Moderns today, we usually have in mind the old guard who proclaimed the need for change and waged the rebellion against deterioration. They charted a new course. As they have picked the bones of the traditionalists, now they are having their bones picked. Nevertheless, we must always have them with us.

Second, the Pace Setters: We now have clear-thinking persons who set the pace in architecture. We have great architects who have styles of their own, and each has his followers. But let us not confuse these with the new cults that are hypercritical of modern architecture while offering panaceas all their own.

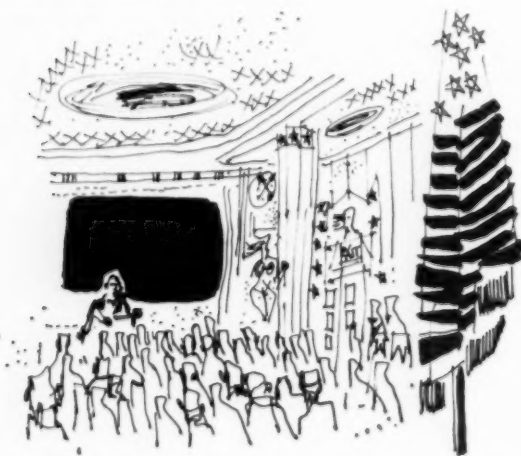
Third, the Expressionists: The expressionists can talk architecture through its devious phases. They use form and spatial content for their private ends, which

seem to be to achieve a kind of mysticism. Their buildings possess emotional content on a scale ethereal enough to confound most anyone—even themselves. Structural ornament, finials, north side sun shades, grillage and louvers cover up structural and planning faults which are part and parcel of the picture.

Fourth, the Committee System: Group effort and architecture by a committee are becoming the vogue of the day. This is based on the premise that no one person can do anything, but persons collectively can do everything.

Despite the effects of some of these groups—the Moderns, the Cultists, the Expressionists, the Committee Thinkers—let us hope that architecture will not be pushed back into the morass from which it has only recently extricated itself.

My second category is "Creative Forces": Creativity in architecture is being confused with sheer sensationalism, showmanship, mass production and dollar volumes, and further, by bewildering vocabularies that describe creativity variously as metaphysical, biochemical, or esoteric.



The greatness of a creative work can only be evaluated through the years. What appears to be great creative work today may not stand the test of time. We should be mindful that even Leonardo Da Vinci in his day did not enjoy the adulation which is his today.

Third, "Continuity Through Architecture": There is the school of thought, which we shall call the expendable, which firmly believes buildings should be built for a limited time, and then be destroyed. This school proposes a life span for buildings of from ten to fifty years.

Obviously, all structures cannot be demolished on a continuing basis, either from a logical or economical standpoint. How would this dictum be applied to

such great works as the Piazza San Marco, for example? Here is a majestic place mellowed by years of splendor. Started in 800 A.D., with buildings added as late as 1810, it demonstrates the varied qualities of architecture. It is not a museum of the past, but a vital place which gives the spirit of living and of music to life.

Do we need further argument for the permanent or for continuity in architecture? There are many other examples that could be cited. The world abounds in places of architectural quality. Italy, France, England, India, Japan. Every country has its treasures. We have ours.

Continuity requires knowledge of both the past and present. Architects should have the knowledge to differentiate between what should be retained and what should be discarded. Production, preservation and destruction form the basis for our collective problem and for successful continuity of architecture from one generation to another.

Within these three—production, preservation and destruction—are embodied the precepts of total design.

Finally, "Preservation": Are we erecting works of significant esthetic quality? The answer is—we are. However, with all our techniques and engineering skill, have we excelled the great cathedrals of Europe or the temples of the East? It is doubtful that we have.

As architects, the challenge to us is great. We need to consider more discriminately than ever land use and the placement of communities. It is increasingly necessary for us to know the differences between the urban, the rural and the wilderness, to understand the nature of each.

If we denude the country, it will be denuded, and if we build in the wilderness we will not have a wilderness. We need open country and wilderness, both for our own use and for future generations. This implies preservation of that which is worthwhile.

If we are to be more than sphinxes with our feet in the sand, we must start with some rather bold strokes of area planning on a regional basis.

To accomplish any sense of order, today's architect must establish the limits within which he will work.

A green zone around cities, towns and communities would do much to establish these limits.

But open areas of unmolested countryside today are regarded as expendable. Existing town squares and parks are regarded as potential parking lots, and arboretums and recreation areas as places for highways, interchanges and cloverleaves.

In terms of redevelopment, there is no good argu-

ment against orderly development in the first instance; it exercises discipline of mind and purpose. The intermingling of new construction with existing structures requires great skill in achieving adjustments. Too often, the adjustments favor the new and tend to overlook the good which is interwoven in the fabric of most older towns and cities. As architects, we should be the first to recommend preservation.

Every community has its potential Piazza San Marco. There is no good reason to destroy our heritage. It can be kept.

A means must be found to impress the design fraternity with the importance of the continuity of architecture and of history. Designers must become more discriminate. Means must be brought into be-

ing to approach the design professions through such organizations as The American Institute of Architects, the American Society of Landscape Architects, engineering societies, and others. The schools must be recognized as the real medium for the correction of the present thinking about preservation.

We as architects should back the National Trust for Historic Preservation and contribute to its work. We should back Earl Reed, Chairman of our own Committee for Historic Preservation. He deserves our complete and wholehearted support.

We cannot logically divorce ourselves from the past or from the future.

It is up to architects to have a keener and more solicitous concern for Total Design. ◀

TRIBUTE TO WILLIAM STANLEY PARKER, FAIA



President Richards:

► Before we go on with the business of the morning, I would like this convention to pay tribute to a member who has this year served The American Institute of Architects for fifty years.

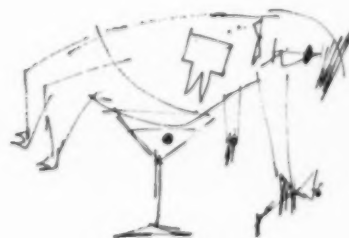
William Stanley Parker, Fellow of The American Institute of Architects, was born in Boston, and has been in practice there since 1902. For all these years, he has served his profession, his community and the Institute with outstanding diligence and devotion. He was a member of both the Massachusetts and Boston City Planning Boards, serving as Chairman of the latter from 1940 to 1943. He served the

Institute as its national Secretary from 1917 to 1923, and was its Vice-President from 1923 to 1924.

Some years later, he served as President of the Boston Society of Architects.

I am happy to say to you that William Stanley Parker is still serving all of us as the Institute's Consultant on numerous very important matters in which his knowledge and experience are indispensable.

I am speaking in the name of this convention and the entire Institute in extending our gratitude to William Stanley Parker for fifty years of loyal membership and devoted service to your American Institute of Architects. ◀



Samuel Wilson, Jr., FAIA

The Architecture of Historic New Orleans



Lemmonier House, on Royal Street, completed in 1811 by Latour and Lacleche, architects.



Oak Alley Plantation, erected 1837-39. One of the finest of Louisiana's Greek Revival houses.

► The architecture of New Orleans is unique in America, for it is the product of climatic conditions and cultural background different from those found in other parts of the country. Louisiana's colonial capital, although having close ties with France, Canada and the West Indies, was completely isolated from the English culture of the Eastern seaboard. Not until nearly the end of the Spanish colonial period did contacts with the people of the new United States begin. It was during the formative years of the early and middle eighteenth century that the basic form of New Orleans' architecture was evolved, a form into which American ideas and details were later assimilated to produce the romantic architecture for which the city is noted.

This assimilation was a slow process which did not begin until after the Louisiana Purchase in 1803. American and French architectural expressions then appeared side by side, both elements of the population having their favored architects. In the post-colonial years architects like Latour and Lacleche represented the French taste, William Brand the American; in the Greek Revival period, the Galliers, father and son, may be said to have been representative of the American phase, the de Pouilly brothers the French. Not until the last ante-bellum years of the eighteen-fifties did this dual character in New Orleans architecture disappear.

Benjamin Henry Latrobe, regarded as the father of the professional practice of architecture in America, wrote of the changes he perceived in 1819, as the old French city rapidly became American. Said he: "Americans are pouring in daily, not in families, but in large bodies. In a few years therefore, this will be an American town. . . But . . . one cannot help

wishing that a *mean*, an average *character*, of society may grow out of the intermixture of the French and American manners." Admiring the suitability of the French manner of building, Latrobe regretfully added: "I have no doubt but that the American style will ultimately be that of the whole city, especially as carpenters from the eastern border of the union are the architects, and of course, work on in their old habits, for men accustomed to these very sorts of houses."

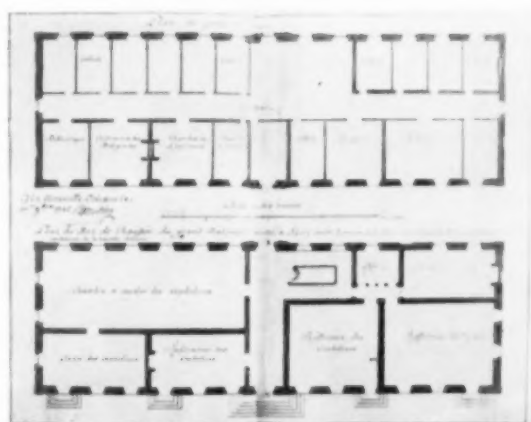
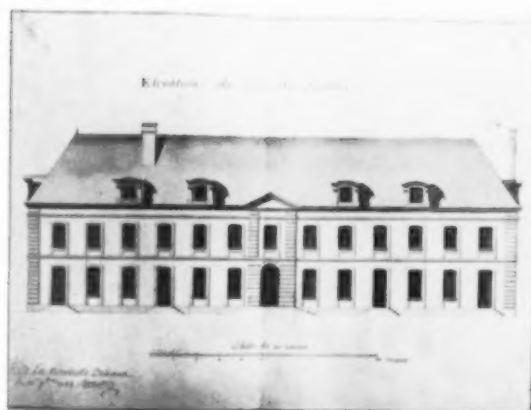
The French architectural tradition was not, however, easily or quickly superseded, for it had been well established by generations of trained and often skillful architects. The first of these was Le Blond de la Tour, a military engineer, trained, as was the French custom, also in the principles of civil architecture. His chief contribution was the design of the city plan, laid out by his assistant Adrien de Pauger in March 1721. This plan, characteristic of the fortified towns of the late French renaissance, has survived almost intact in the Vieux Carré, the streets still bearing their original names.

The first buildings, designed by de la Tour and de Pauger, were of wood frame construction, or "colombage," a framework of heavy timbers mortised and tenoned and pegged together and covered on the exterior with ship-lap siding. De Pauger himself made designs for many of the houses facing the river in order to establish an architectural character and to serve as an example to the inhabitants.

In laying out the town plan, de Pauger brought the front street closer to the river than had been originally intended by the founder, Bienville. This he said was "in order for the houses of the principal inhabitants to be more aired by the breezes which came from it." The lots were arranged so the majority of the houses could be placed parallel to the river "and everyone may have his house on the street front and still have some land in the rear to make a garden, which here is half of life."

The first houses such as "La Direction," administrative headquarters of the governing "Company of the Indies," were built in the form of small French provincial or Canadian houses, with steep hipped roofs and without galleries. This latter feature was soon added and New Orleans in the French colonial period became a town of houses of the type of "Madame John's Legacy" (632 Dumaine Street). Many, like this house, were elevated above the damp ground on high brick basement walls or brick piers, the upper walls of colombage, with brick between the posts.

More important buildings were built of heavy brick masonry similar to the old Ursuline convent (1114 Chartres Street) the only structure actually known



Ursuline Convent, original design by Ignace Francois Broutin in 1745. The Central bay was widened in execution to include three windows.



Louisiana State Bank, 1820, the last design of Benjamin Latrobe.



Grima House, built in 1831 by William Brand, architect.

to survive from the French colonial period. This splendid structure, replacing an earlier one near the same site, was designed in 1745 by Ignace François Broutin who had come to the colony with Le Blond de la Tour and had spent most of his life in service with the French military engineers.

Most of the colonial city was destroyed in the disastrous fires of 1788 and 1794. The Spanish Cabildo then passed the first building laws forbidding the construction of wooden buildings in the heart of the city, requiring walls to be of brick or of brick between posts protected by at least an inch of cement plaster. Roofs were required to be of tile rather than of wood shingles. This resulted in a change in architectural character as many buildings were constructed with flat tile terraced roofs. Among these were the Cabildo designed by Gilberto Guillemard, a native of France and a military engineer in the Spanish service. Its present slated mansard roof is a later addition, erected in 1847.

Following the Louisiana Purchase French architects like de la Tour and Laclotte carried on in the French tradition with buildings like the Lemonnier House at Royal and St. Peter completed in 1811. The Girod House of 1814, possibly designed by Laclotte and still preserving its old French tile roof is one of the best examples of the predominately French style of the period.

Henry Latrobe, working with de la Tour, produced the Thierry House (721 Gov. Nicholls Street) in 1814, introducing elements of the new Greek revival style, while his father Benjamin Latrobe as the last work of his distinguished career, designed the Louisiana State Bank (Royal and Conti) in 1820. With its balconies, stuccoed walls and original flat terraced roof, elements of the local French culture were ad-

Madame John's Legacy, one of the oldest houses in New Orleans, now part of the Louisiana State Museum.



Section through proposed Intendance, 1749, by Broutin. A proto-type of the Louisiana plantation house.



mirably blended with the newer forms of the American Greek revival.

In later years James Gallier, an Irish architect, coming from New York, designed the St. Charles Hotel in 1835 for a group of American business men as a symbol of the rising stature of the American in New Orleans, while the same year, proving that the Creole culture had not been superseded, the French brothers, J. N. and J. I. Pouilly designed the notable St. Louis Hotel.

Other American architects, such as William Brand, began filling the city with red brick houses, much like those of Baltimore and Philadelphia. Even these however made concessions to the local tradition, as in Brand's Grima House (Christian Woman's Exchange, 820 St. Louis Street) built in 1831. Although having a typical American red brick facade with white trim and green blinds, the rear has the local form of a recessed gallery facing a luxuriant courtyard.

The introduction of the cast iron gallery about mid-century transformed many of these red brick houses into what is now regarded as a typical New Orleans form. The first known example of their extensive use is in the Pontalba Building, completed by Henry Howard, architect, in 1850-51. Here the iron work was cast in New York from patterns carved by W. A. Talen, a New Orleans sculptor working from sketches made by the owner, the Baroness Pontalba. Many such galleries made by the Philadelphia foundry of Wood and Perot, were locally distributed by their New Orleans agents Wood and Miltenberger.

It was at this time that most of the great mansions of the Garden District were erected and in them the amalgamation of the French and American elements in New Orleans architecture was completed. ◀

Maddox-Simpson House, a Garden District mansion of 1852. John Barnet was the architect.



Gardette-Le Pretre House, a simple Vieux Carré house of the 1830's to which the rich cast ironwork of the mid-19th century has been added.



The President's Reception

The social highlight of the Convention was the President's Reception which was held in historic Gallier City Hall.



Robbins Elliott, Executive Director, RAIC with Mr. and Mrs. Samuel Wilson of New Orleans

Secretary and Mrs. J. Roy Carroll, Walter Bognor, H. L. Kamphoefner.



President and Mrs. Richards and members of the Board receiving in the Mayor's Chambers.



Mr. and Mrs. U. Floyd Rible and L. L. Hunter.





P A N E L D I S C U S S I O N

"Design Factors and Resources"

Robert S. Anshen, AIA, Chairman

Julian E. Garnsey, *Color*

Lovic Pierce Herrington, *Temperature*

Stanley McCandless, *Light*



P A N E L D I S C U S S I O N

"Individual Theories of Design"

Philip C. Johnson, AIA, Chairman

William L. Pereira, FAIA

Charles E. Pratt, RAIC

Minoru Yamasaki, AIA

Design Factors and Resources

ROBERT S. ANSHEN, AIA, CHAIRMAN

JULIAN E. GARNSEY
Color Consultant

LOVIC PIERCE HERRINGTON
*Director of Research,
The John B. Pierce Foundation*

STANLEY McCANDLESS
Professor of Lighting, Yale University

CHAIRMAN ANSHEN:

► How fortunate we are to be living in this wonderful age at this particular moment. How magnificent are the resources which we as architects have at our fingertips—what no architects in the history of the world have ever had before. Consider the wealth of materials, resources, knowledge and techniques which are available to us, many of which were not even thought of one hundred years ago.

The miracles from the mind of man that are at the architect's disposal these days cannot be overemphasized. Man in imitation of God has made materials with his brain and brawn in imitation of the way materials were made in geologic times with heat and pressure; he has made those wonderful materials known as steel, aluminum, plywood, etc.

I now introduce to you Julian E. Garnsey, who is a colorist and a Harvard man living in Princeton, New Jersey. ◀

38

JULIAN E. GARNSEY:

► Color is both one of the architect's principal resources and one of his principal problems. He cannot escape it because every material he uses has color. Nor can he take refuge in grays, for every so-called gray material will have a tinge of some hue in it. Moreover, he knows that skillful choices will enhance a noble design and may salvage an unsuccessful one.

What you gentlemen want me to tell you is how you can make profitable color choices for your build-

ings. I propose to offer what help I can under five headings, all in the key of F.

- Color is *finite*, not immeasurable, as some people think. A working knowledge of it is available to anyone.

- Color is best used *functionally*. It will do a job for you if your choices are made on the basis of function, not decoration nor fashion nor caprice.

- You will want to know the *facts* of color. Only religion, politics, and marriage are subject to as many mistaken ideas, yet the facts are clear and orderly.

- You will want to be *familiar* with the reactions of the human eye and mind toward color impressions. There is no mystery about them.

- You will want to vanquish *fear* of color.

Now I shall make the following comments on my five points:

First, on the finiteness of color:

If you will look at a color vocabulary such as Munsell or Container Corporation, you will find about 1500 colors, all neatly grouped under about twenty parent hues. A standard dictionary contains 450,000 words and phrases. That's three hundred times the colors you will need. Your own English vocabulary certainly contains more than 1500 words. So a working acquaintance with 1500 colors should not be too difficult to acquire.

Second, on the functions of color:

Colors have reactions on people. As I say over the words pink, apple green, cerise, ultramarine blue, French gray, primrose yellow, they bring recollections to your minds. Some will be particular to each

of you but the general reactions will be common to all people. The same is true of reactions in the eye. For instance, yellow, color of sunlight, implies good cheer, liveliness, happiness. If you want people to be cheerful, put them into a sunny yellow atmosphere. In the Federal Reserve Bank in Boston, girls naturally protested at working in a dull gray room, poorly lit. After the walls had been painted yellow, and the light level stepped up, they asked to be assigned there.

Orange excites, induces action. A committee meeting in a salmon-colored room (a grayed orange) will accomplish more in less time, and keep awake better than in a green or blue room.

Green is conservative, restful, induces little reaction. Hence green for reading rooms in libraries. If a man chooses a wife who dotes on green, he will find her to be well-balanced, budget-minded and practical. She won't be much fun, either.

You can take it from here and, by taking thought, assign functional values to most colors, just by your own reactions. It is these which should guide your selections. By choosing well and by adroit placement, you can influence the movements and attitudes of people. You can make them go, stop, turn to either hand, rest quietly or twist nervously. Do not worry about the decorative effect. I have never seen a purely functional scheme criticized on esthetic grounds.

Third, some scientific facts about color:

It is obvious that color has no meaning for us until it is received by the eye and transmitted to the brain. Strange things happen in the eye which are worth knowing.

Here are three phenomena of human vision:

First is *Simultaneous Contrast*. By this I mean that no color in nature is ever seen alone but only in conjunction with its neighbors. Also, every color tends, within the eye, to throw a tinge of its complementary upon adjacent colors. That is why shadows in a sunlit landscape, in nature or in paint, look blue-violet, the complement of yellow-orange sunlight. It is also why a green hat makes a lady's complexion rosier. Conversely a red hat brings out the sallowness, if any.

Architects will note that the homely blue-gray of a cement block wall can be forced toward blue by adding a complementary orange door, or by planting orange flowers. Shutters on a house, or Venetian blinds in a skyscraper can be colored for the same purpose. I did exactly that in the Golden Triangle buildings at Pittsburgh.

My second phenomenon of human vision is called *After-Image*. This means that the eye tires quickly of any color and carries over the complement of that color upon the next color seen. I used this vagary of

the eye in the New York World's Fair, where the approach to the Golden Circle was through a long train shed, lit by strip windows. I glazed the windows with transparent blue-violet paint. As visitors walked along their eyes got tired of blue-violet and were ready to see yellow-orange on anything. When they emerged into the Golden Circle, the combination of after-image upon real yellow, gold and orange of the buildings gave a terrific effect.

In the Cardinal Restaurant in New York I had a great vaulted dining room in midnight blue. Of course, the vestibule was orange, brilliantly lit. As a result, customers swam into the blue dining room as into the Grotto at Capri. (The Cardinal went broke after a while, but I am reasonably sure the food, not my color, was responsible).

My third phenomenon of vision lies in the fact that blue, green and violet feel cool to the eye, and seem to retreat, while yellow, orange and red feel warm, and seem to advance. It was no coincidence that Renaissance domes and vaults were colored blue. No other color would make them soar into space. Cézanne knew this and used it for his spatial relationships. It should also be taken into account for ladies' costumes. The gal who attends a large social gathering and wishes to make a smashing entrance, will wear flaming red-orange, most advancing of colors. If she wears pastel blue, she might as well have stayed home to watch television.

Conversely, in the Trade Bank & Trust in New York, institutional tan walls and columns had done nothing to relieve the heat of summertime. To install airconditioning was not feasible, owing to the ceiling construction. I painted the walls turquoise blue-green and the columns pure white. Everybody agreed that the banking room was now cooler in summer. As a happy by-product, lady tellers were much prettier against the cool background, a result for which I took full credit!

Now for my fourth heading: In addition to phenomena of vision, you will want to become familiar with reactions in the human mind. These result from past associations, conditioned reflexes, tradition, geographical location and fashion. For example, the child who was frequently put to bed for punishment in a rose room may hate that color for the rest of his life. One encounters such color prejudices constantly, especially in domestic work. Tradition assigns attributes to colors like purity to white (though white is the color of mourning in China), sin to scarlet, green lights to police stations and mystery to black.

Geographical location affects color preferences. For example, there is a definite correspondence between the number of sunny days in the year and pre-

ferred colors. Sears-Roebuck depends upon this as one factor in allotting colored goods to various regions of the country. If you are doing a factory, you will want to determine the racial origins of the majority of workers.

Fashion may have a momentary influence on choice of color, but this is the last consideration in the mind of the colorist or architect. If your schemes are functionally right, fashion will come around to them in due time. Moreover, fashionable schemes become dated as soon as new fashions replace them.

As you progress in the construction of color schemes, you will bear in mind this fact of color relationship. It can be shown from history that the eye prefers a few hues, usually three, in the following proportions: a lot of one, and this is the grayest; a moderate amount of another, more intense than the first; and a very little of the third, very intense. I make bold to say that an agreeable scheme can be made from any three colors under this formula. You will find that three colors are easy to handle, four are difficult and five are darn near impossible. For proof of my statement, see Oriental rugs and ceramics, French or Flemish tapestries, or the windows of Chartres, Amiens and the Sainte Chapelle.

Fifth, you will want to vanquish fear of color.

Nearly every architect I know is afraid of making a mistake in color. He is like the adolescent boy who hopes to kiss his girl good night. He knows what he wants but is afraid to take it. How can you eliminate your timidity? I recommend, first of all, eliminating those weasel words "color as selected" from your specifications. These reflect a cowardly procrastination unworthy of your noble profession. Instead, please consider color at the outset and carry your thinking along with the development of the design. The time to begin is just as soon as the preliminaries have been approved. Of course, I am

aware that you have had colored renderings made, but as these were needed only to fool the committee, they may be disregarded.

Then let a tentative color schedule be started and carried on parallel with the schedule of finishes. Let it describe the proposed color of every surface and define it by chips from the very adequate lines of paint companies. The reason for this is that, like it or not, color does influence apparent form. It will work for you or against you. For instance, in a tall office building, what color shall your shades or Venetian blinds be? By your choice you can emphasize, or wipe out, your fenestration and thereby either solidify your mass or make it more airy. Or suppose you have a church on a shallow city lot. You wish you could get just ten feet more in length for the nave. The answer is to render the apse in misty blue. It retreats, and you have your ten feet in a perfectly legitimate way.

The color schedule will shift and change as different conceptions of the design evolve or different materials are contemplated, but at the end it will be complete and will become a section of the specifications, before they go out for bids. Consequently, bidders know exactly what will be required, and do not add a percentage for possible capricious choices later on. Moreover, the building will have a continuity and a calculated effect obtainable in no other way.

Sooner or later you are bound to invent a color scheme which simply does not jell. Here is a suggestion worth its weight in platinum! Do not add more colors to the scheme; that way lies madness. First try modifying areas; more of this or less of that. Maybe you should paint walls and trim the same color, to get more of it. If that does not work, try modifying values. Lighten or darken one or two of the three. If that does not work, try changing in-



Solis Seiferth, President of the New Orleans Chapter, welcomes delegates and guests at the opening session.

tensities. Usually your accent is too dull or your dominant color too intense. Then, if nothing works, throw the scheme away and start over. There is something radically wrong with it.

I will close with a recapitulation of what I have tried to say:

- Color is finite and understandable. A 1500-color vocabulary is enough.

- Color gives best results when it is used functionally, to reinforce your design. By taking thought of your own reactions you can determine the effects of color upon people in your buildings.

- Color reactions in the eye include: simultaneous contrast, after-image, warm and cool, and advancing and retreating colors. Reactions in the mind include past associations, traditions, geography and fashion.

- Remember basic color relationships in area, value and intensity.

- You will vanquish fear by constructing color schedules parallel with your design of space.

Don't forget that you have three ways of curing a sick scheme. ◀

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LOVIC P. HERRINGTON:

At this season, and in New Orleans, it is quite appropriate to remember that the human being is a tropical animal. Born naked we can continue in this unadorned state most comfortably at a temperature of about 85°F. Whether delivered to a tropical hammock or popped into an Alaskan parka, the thermal experience associated with our birth is a bio-climatic event of impressive proportions. This thermal shock to our natively virgin nervous system determines our first temperature standards. Thus, at birth, our sensitive skin, the body's largest organ, translates into the sensation of first things, thermal shocks whose gross energy exceeds by a large factor the combined environmental energy impact on all those remaining senses whose good report is sought by the art and science of the architect.

In the higher cultures, the chilly reception our world of air gives the infant is shortly followed by the routine of the hot bath. Anthropologists surmise that the thermal surprises of these first things have had a lot to do with what some culture groups think about the final things, perhaps with Dante in the lead. A medical friend of mine likes simpler interpretations. He claims that those who went north out of thermal Eden liked the cool air bath while those who went south preferred the hot water.

Since I am speaking to a distinguished group of architects in this city in the month of June, one might conclude from this that architects are those who liked the bath. However this may be, the aim of these light remarks is definite. It is primarily to remind you that temperature is not only a precisely regulated body function, but that the sensations of temperature are primitive, powerful, and in their finer grades often associated with an emotional bias which greatly complicates the attempt to base design requirements entirely on subjective scales.

I had intended to discuss today the induction of specific forms of activity or behavior by moderate grades of thermal stress. This viewpoint on temperature and design problems is briefly expressed in a chapter of the recent publication, *Schoolhouse*. However, as a result of contacts and discussion at the recent AIA study group at Ann Arbor, I believe it is better to describe to you objectively based methods of determining human thermal requirements in complex environments, and to support this with a summary of current thought on the life and activity values of environments which optimize such physical factors as temperature.

I choose this course because we are about to live in a world in which a large portion of new construction—commercial, hospital, federal, military, indus-

trial and domestic—is likely to begin with plans which include design provision for controlled air quality and temperature.

The bulk of our current controlled environments probably serve commercial and domestic populations. For these relatively standardized situations design temperatures are reasonably established. However, for a broad class of human requirements in the immediate future, we need bio-engineering techniques which can quickly develop a design temperature from data such as this: occupant population,



FIGURE 1

male; mean age, 35; working rate, 1.75 times rest activity; insulation value of required protective clothing, 1.2 clo units; process required mean radiant effect above air temperature, $+10^{\circ}\text{F}$. Derive a combination of air temperature and air velocity which will (a) provide normal thermal adjustment, or (b), as a compromise, specified grades of heat or cold stress. I have selected an example from the industrial field. It would be quite as easy to take one from hospital, school or special military environments, including, of course, space vehicles.

With this brief introduction to the generally unappreciated difficulty of designing optimal thermal environments, for any except the more usual civil situations, I am going to speak concisely to three points.

- Do we have reliable calorimetric methods which are adequate for the measurement of the interactions of a complex thermal environment with the human body at rest, at work, and under various conditions of clothing insulation?
- Can the basic data from such calorimeters or climatometers be condensed and applied for thermal design use in a manner providing normal engineering convenience on problems involving industrial, school or hospital populations?

- Why are we doing this? What values beyond simple comfort are the rewards for the provision of temperature designs which are optimal from the human standpoint?

Let us take the first point: "The measurement of human adjustments to complex thermal environments."

The simplest method of answering our first question concerning the existence of reliable methods of measuring human reactions to complex indoor as well as outdoor climates is to show you this picture of a partitioned calorimeter (Fig. 1). A heat audit is being made on this subject in a simulated climate that may range from -40°F to $+180^{\circ}\text{F}$ with all variations of humidity, radiation and air movement. The essential purpose of such thermal audits is to build up a panel of data describing heat loss under any terrestrial conditions, including those we may transplant to space vehicles.

The calorimeter is referred to as partitioned since its reflectative aluminum walls enable one to separate infra-red heat exchanges between the skin of the subject and the surroundings from heat lost to the air, or through evaporation. By the use of treadmills or bicycle-ergometers, subjects at work and clothed in various ways may be measured. This particular instrument was developed by the author and colleagues at the John B. Pierce Foundation in New Haven. The biophysical and physiological contribution of this instrument to our quantitative knowledge of heat and cold stress is reviewed in many medical, physiological and military environmental science reference sources.

Very recently means have been found for expressing the complex data of such experiments in a manner which is convenient and useful for bio-engineering problems which require prediction of human thermal adjustment in complex environments. The distinction between the analysis of primary calorimeter data, and the development from it of design tools of an equational nature, can be demonstrated by (Fig. 2). This is a complete data panel describing in thermal detail the adjustment of a resting unclothed subject to a wide range of climatic exposures. Although several years were required to collect, analyze and test the validity of the data in this primary form for a given subject status, as regards dress and activity, design application requires much additional study.

This leads to my second point: "The condensation of human calorimeter data in equations adapted to thermal design use."

It is possible by mathematical means to develop a linear differential equation which expresses all of the design significance of the hundreds of entries

composing the previous illustration, and to present this information in a single line (Fig. 3). Although it may look formidable, a few minutes and a slide rule will derive from this expression the resultant mean body surface temperature to be expected in clothed human subjects after three hours' exposure to different combinations of air and wall temperature in the range from 40° to 80°F. Other terms in the equation allow for sex and age correlated heat production and evaporation. This illustration likewise demonstrates how the equation may be applied to show that the schoolroom temperature which produces a normal skin temperature in a kindergarten child is at least 8°F below the room temperature producing a normal skin temperature in teaching personnel age 50 to 60 years.

The equation might likewise be used to show that as adult work varies from a sedentary level of 90 calories per hour through increasing levels of 125, 150 and 175 cal./hr., the design temperatures for a constant skin temperature decrease from 72° to 61.5° to 56.5° and at the work level of 175 cal./hr. to 49°F. Eventually we will have such human thermal design guides covering all tolerable temperature ranges and all combinations of both normal and process-required protective clothing. These will be based on calorimetric data so established as to correct for age, sex and work level differences in human heat production. Recent progress in this direction is discussed in recent publications of the Committee on Biotechnology, Heat Transfer Division of the American Society of Mechanical Engineers.

Now let us consider the less technical but quite important third point of this discussion: "Control of temperature stress and life values."

I am frequently asked what rewards other than subjective relief are associated with control of temperature stress. It is probably not necessary to tell architects that over the long course of history, high standards of habitation have probably contributed as much as any single factor to human health and well being. In company with proper nutrition and clothing, adequate housing is a major factor in the protection of mankind from climatic stress.

At least some of us are inclined at present to the view that while human life has an extreme range of perhaps one to one hundred years, its average length of about sixty-eight years represents a genetic endowment with an ability to process about 75 million calories of food energy. This total is a value of about 3000 calories a day, averaging both sexes, all ages and all classes of work. This figure is within ± 100 calories of the actual national values found in the United States and a good part of the western world by current United Nations studies. On the above

thesis of human life as a finite ability to convert energy, metabolically effective stresses, whether induced by temperature stress, hard labor, or other factors, may, if they exceed some optimum value, operate as life-reductive forces.

Elimination of the stress of cold is a first effect of reasonably adequate habitation. Further favorable effects follow the more general use of airconditioning procedures on a year-round basis. Investigations such as those which have been made on valance heating and cooling under the direction of George B. Bailey

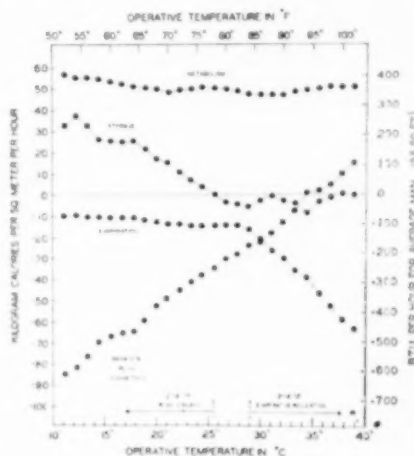


FIGURE 2

at the Pierce Foundation may provide new means of integrated year-round conditioning appealing to the architect as well as the public.

Final answers on the net quantitative longevity effect of all environmental factors are in the future. Quite definite statements can be made on other topics of great human significance. There is ample evidence to show that non-optimal thermal environments interfere with the precision of human action and contribute to accident rates. Fig. 4 illustrates this reduction in accident rate in semi-skilled factory work, accidents increasing gradually on both sides of the temperature of 67° to 68°F appropriate for the slightly increased heat production status of this light work. Data of similar nature could be presented to show that in the heavy labor of coal mining the low accident rate is noted at a temperature near 50°F. The meaning of this is that there is a particular optimum environmental temperature range of a few degrees which is an important condition for the precise coordinated operation of hand, eye and muscle, whether that operation be shoveling coal or moving the eye muscles reliably in adding a column of figures. Such optimum ambient temperature ranges vary systematically with the degree of work induced increase in human heat production.

Environmental Temperatures Required To Produce Equal Skin Temperature In School Occupants 4.5 to 62.5 Years Of Age

	Age Yrs.	Basal Heat Production Cal/M ² /hr		Room Temperature For Normal Skin ¹ Temp. of 90.2°F	
		Male	Female	Male	Female
Kindergarten	4.5	54.9	51.7	61.9	63.8
Grade 4	10.5	48.0	45.7		
Senior H.S.	18.0	44.4	37.9	66.5	69.4
Personnel	22.5	40.9	35.8		
Personnel	42.5	38.0	35.5	69.4	70.5
Personnel	62.5	35.5	32.7	70.5	71.6

¹Average Activity—27% above Basal Heat Production (quiet school activities). Standardized in terms of Calorimeter data, using equation:

$$\text{Avg. Skin Temp.} = \frac{0.286}{^{\circ}\text{F}} \tau_{\text{air}} + \frac{0.142}{^{\circ}\text{F}} \tau_{\text{rad}} + \frac{0.105}{\text{Cal/hr}} \text{Heat Prod.} + \frac{0.92}{\text{Cal/hr}} \text{Evap} + 53.39$$

(Equation from: The Human Heat Exchanger, L. P. Herrington, Trans. Amer. Soc. Mech. Engrs., Heat Transf. Div. June 1957)

FIGURE 3

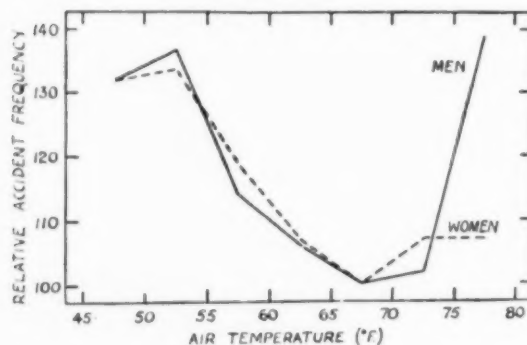


FIGURE 4

In my opening remarks I mentioned some of our primitive experience with temperature shock which seems to establish in many a temperature bias which complicates the subjective report method of established-group temperature preferences.

The fact was then noted that far more complex human design problems of a thermal nature are posed by the current extension of conditioning to groups with varied heat production and clothing than were ever encountered in past installations. Often this involves a quantitative estimate of a calculated compromise stress in which the requirements of man and process are given an optimum treatment.

To meet these problems, I discussed recent developments in bio-engineering which permit design prediction of the degree of human adjustment in complex thermal environments.

In view of the great concern at the present, both in civil and military areas, with human reaction to the environmental pressures of heat, radiation, light

and sound, I should like to close my discussion with a few rhetorical questions. The questions will serve to indicate some of the scientific context which moves the interest of the environmental physiologist and the bio-engineer in these fields we discuss today. For example, why is an optimum body temperature an indispensable condition for intelligent behavior? Do we have good reason to believe that unfavorable climates reduce human life expectancy and limit the attainments of a culture? Why do different classes of human activity show different optima at which accidents and errors of coordination are least frequent? How is it that the human body comes to reflect in part the ecological conditions of heat, light, moisture and altitude? Finally, in the spirit of this program and the architect's sense of things esthetic and elusive, it has been said that there is a scholar's light. Currently the quality of human action in optimal environments permits us to add that there is also a scholar's heat. ◀

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The relationship between lighting and architecture is one of the most needed relationships. In fact, I suppose the reason that I am here is to try to point out to the architects that the liaison must be much closer in the years to come; that it is a very important field for development — in fact, I believe it is probably one of the newest of all our problems in architecture and we probably need the architects more than anything else. Furthermore I think we have a new field in which they can express themselves.

Design has always depended upon light. In fact, we do not have sight unless we have light. But it was not until the development of the incandescent lamp that we began to feel that there were possibilities of expressing ourselves after daylight failed with some degree of artistry and some degree of success. I think that is the reason that I will devote myself mostly to the discussion of the production and the control of artificial light in terms of design.

I don't believe any architect, however modern he feels himself, is truly modern in thought unless he thinks of his problem in terms of light. You cannot expect a trained engineer to be a designer and just because you pay an illuminating engineer to provide outlets and sometimes fixtures that does not mean that he knows what is in your mind as a trained designer. And so I appeal to you that you learn more about lighting and strive to express yourselves so the engineer will have an opportunity to do things that are more feasible than most of the things that architects ask him to do.

Obviously anything that is thought of after the design is completed cannot be successfully integrated into a building. If you stop to think that we spend almost seven-eighths of our waking hours under artificial lights, you can see that there is a terrific call for this kind of development in our thinking.

I am afraid that I have to say that most of your thinking in design is in terms of daylight. In fact, I know very few modern architects who have a proper concept of light and a realization of the fact that it is their responsibility to work out these things.

Now what is the problem? One of education, I suppose. Until people believe that it is necessary to learn more about lighting and we put it in our courses in architecture and try to deal with the problem as a one of design, I don't think we will get along very fast.

Shortly after I went into teaching I was invited to a dinner party in New Haven at the home of a wealthy brass manufacturer. Trying to size up their operations in connection with the University, he

asked the various members of the party what they did. I had spent all evening focusing lights, getting the proper readings for a scene and was a bit weary at not having succeeded, when he came to me he said: "Young man, what do you do?" I said "I teach lighting." "Lighting? Lighting—you just turn it on and off, don't you?"

That sums up two things that I think are prevalent today. The average person has no idea of the importance of lighting—which probably is a good thing because any lighting that you see or that sticks out from your design is probably bad lighting. Secondly, we have not learned how to make the light fit into our design because it has not been integrated from the very beginning.

Just to be academic and try to give you some concrete things to hold on to I might say that the first step in understanding lighting is that we must appreciate what its functions are. We depend upon light primarily to give us visibility; we can also gain a great degree of comfort from it—a great difference compared to the old days when the sources were not very flexible, yet we still have a great deal to learn about it.

But the primary function of lighting is in terms of composition and I think it is the architect's responsibility to understand how far he can go in composing his picture in terms of light. I know it is a great problem and I know it is just another factor that he has to deal with.

Finally, we can depend on light always to give us a certain atmosphere. So if we understand these four functions — visibility, comfort, composition and atmosphere — we can go about our work and see things, checking each one of these functions in ways that please us and educating ourselves as we go along.

I hope also that architectural schools will take on more work in lighting and set up the idea that the design of light is the basic responsibility of the architects. Architects have neglected this to such an



President Richards and Australian architect Patten with the aluminum sculpture entitled "Herald" by Seymour Lipton which was part of the R. S. Reynolds Memorial Award.

extent, particularly in terms of atmosphere, that they have opened up the doors for the activity of the interior designer.

The average architect finds atmosphere a little too esoteric for him and says let's get a decorator to put in the lighting. But that is one of the things he ought to control.

In each one of these four functions we have the problem of seeing what is involved. We must understand that we see things in terms of the amount of light and in terms of color, and then we put color and the amount together in terms of form and we see patterns, shapes, distances and forms of all kinds, and finally we recognize the changes which, for want of a better term, I call movement. I relate these four qualities of light to every aspect of seeing; thus, I say that in terms of visibility there is a certain amount of light that we need for each function. I realize that some of you are alarmed that the levels of illumination are going up in terms of comfort.

The Illuminating Society commissioned Dr. Blackwell of Ohio State to make a scientific study of how

efficient people can be. It is my belief that we who develop our seeing under natural light can quite readily reach levels of illumination comparable with natural illumination before we feel it is too much.

The great deterrents are heat, cost and glare and as soon as these three factors are overcome these levels will go on up and we will prefer them to something less.

When it comes to the matter of color, I think we need to use tints of color. We see best under white light.

When it comes to form we need contrast, we need size, we need the amount of time for study to enable us to be aware of all the details that are presented.

I can apply all these four qualities of light to comfort, to the problem of composition, to the problem of atmosphere. I need only say, for instance, that when we want atmosphere in the theater it must be bright; that if it is dim and dull it generally is depressing; that when we want a gay atmosphere it must be warm; and if we want it depressing it must be cool. ◀



Robert S. Anshen, AIA

Lovic Pierce Herrington

Julian Garnsey

Stanley McCandless

DISCUSSION:

46

► CHAIRMAN ANSHEN: Mr. McHugh of Santa Fe asks: "The only color fear that seems to bother both self and client is an overwhelming reluctance to use the purple, cerise, lilac range. Is this just a fashion or are these colors really dangerous?"

MR. GARNSEY: Consider what I said in my short talk—that your personal reactions to a color are what would govern your use of it. It is true that five percent of American males are somewhat deficient in color vision. So you may be a little off on your own color appreciation, in

which case take a color test. But if you have normal vision neither violet nor purple will affect you pleasantly. They will affect you depressingly and therefore why use them?

CHAIRMAN ANSHEN: The next question is: "How does each panelist work with the architect?"

DR. HERRINGTON: Generally speaking, the specifications of the activity of the individual or group is the first element that is important. In a very recent and modern context it might run something like this: The individuals who are to work and live in this environment have about one or one and one-half times the normal

heat production due to the special character of the activity. They have about one and two-tenths cloth units of clothing, which is a term used to describe the heat protective value of clothing. Due to special process requirements, perhaps the air movement is going to run to two or three times that considered normal. As a result of other special effects the mean radiant temperature may run ten degrees above that of the air.

Now under the circumstances how do you apply your equational and formula tools in order to predict—one, the range or point of maximum comfort; or, two, a compromise



Homes for Better Living Awards. President Richards presents awards to Arthur Q. Davis, of New Orleans (left) and to Victor Lundy, of Sarasota, Florida. This award is sponsored annually in cooperation with House & Home and McCall's magazines.

which generally is in about three grades? In this instance, compromise between human requirements and perhaps process requirements. These things can be stated as numerical quantities and introduced into quantitative relationships that are quite different from the older comfort zone type of approach which we are generally familiar with in tabulations of ordinary activity.

MR. MCCANDLESS: I see my job as one of interpreting the architect's concept visually in terms of artificial lighting and I don't go much into natural lighting, although that has often been the problem that has faced us most seriously.

What I try to avoid is encroaching on the engineers' field. I merely say that this is the kind of equipment that ought to go into this particular space and be controlled in this particular way so that the engineer can come along and establish the outlets and the capacities and the wiring as he normally does.

CHAIRMAN ANSHEN: I have a question for Dr. Herrington. Did your chart indicate that kindergarten and primary students are more comfortable at lower temperatures than older persons? If so, what do you do about the teacher?

DR. HERRINGTON: This is a very recent type of analysis and those of us who work closely in the field feel that it indicates that quite young children are in the same state of heat balance at around sixty-two or sixty-three degrees that adults in their forties and fifties are at six or seven degrees higher.

However, cultural factors enter here and children have generally had to adapt themselves to the teacher's environment. Practically speaking, we feel that it is the obligation of the teacher to modify the situation by varying her clothing and that in this instance the comfort of the greater number should apply.

All of us have sufficient range of adaptation so that you could get by with this spread without too much protest. But the fact that children express a lack of balance in the environment much more readily than adults is a school factor that we think should be considered very carefully. A child who is on the cool side might not be conscious of being uncomfortable but if he is on the warm side of his thermal balance he will daydream. This applies in some degree to adults as well. But as we grow up we become better trained in restraining these impulses.

I think that the simple answer is that the teacher should modify her clothing and follow a standard temperature chart.

CHAIRMAN ANSHEN: A question for Mr. Garnsey: "How long does the reaction to a given color last?"

MR. GARNSEY: A very short time and it depends on the color. The more intense the longer the reaction. If I had my usual hour with you gentlemen instead of this twenty minutes we would have had some slides which would have proved all these things to you.

It is not a matter of seconds but it is long enough to make either a pleasant impression or an unpleasant im-

pression. I want to call your attention to the fact that simultaneous contrast and after-image do exist and they do work and you can use them.

CHAIRMAN ANSHEN: A question: "I find that attempts to identify color by either the Munsell or Osterwald systems have been unsuccessful. Contractors and paint suppliers and even paint manufacturing representatives are not familiar with them. Some have never heard of them. Copies of the system are very expensive. The question: What is being done to improve this situation? What can the architect do to acquaint himself to deal with these problems at present?"

MR. GARNSEY: That is one of the banes of my life. I have been working for many years to try to get people to agree upon one color system and I don't care whether it is Munsell or Osterwald—which is the basis of the Container Corporation's magnificent publication, or any other. But nobody will agree, nobody will take the time to study these color systems which are exceedingly simple so the whole thing is a mess.

Now, the only answer to the gentleman who asked the question is color samples. Those may be had by either of these two color systems or by any one of a half-dozen color chip systems put out by the paint companies.

CHAIRMAN ANSHEN: Here is a question for Mr. McCandless: "Is there a reasonably good substitute for a scale model and experimenting with lights to arrive at a good design?"

MR. MCCANDLESS: It is a very good question, a good question from the

standpoint of teaching. So many factors are involved that it is almost impossible to create a result or predict a result without a model, and the larger the model the better.

I worked on a model that was about one-quarter full size, if I am not mistaken, for the TWA Terminal in New York and by using little R-12 reflector lamps and Lumiline tubes and everything else we could put together with chewing gum and tape we got an idea to talk about anyway. It enabled us to see what the architect was after and how to implement what he was striving for with this very unusual design.

CHAIRMAN ANSHEN: I have a question here for Dr. Herrington: "The diagram indicated a shorter life span when working under cold stress. Does a similar shortening occur when a man must work in uncomfortably high temperatures?"

DR. HERRINGTON: The increased heat combustion which occurs under cold stress and which we think is probably a life-shortening factor is

quite different from the kind of stress that the body is subject to under high temperatures. Under high temperatures the stress is primarily on the circulatory system. Actually we tend to reduce our total food intake in warm environments and in this sense we are not burning the candle at both ends, you might say. But we may be placing cardiac stress which for the local circulatory system of the body is undesirable. A good number of medical people are interested in this in connection with hospital airconditioning and have attempted to make some evaluation of the strain that is placed upon a weakened heart, for example, by exposure to high temperatures.

I would answer the question in a more general sense by saying that the cold stress is a general combustive stress, a rapid burning up. The heat stress is in large measure a circulatory stress, applying principally to one system of the body.

CHAIRMAN ANSHEN: There is a question here that says if purple, the

gloomy color, be combined with gold, the bright color, wouldn't it make the richest combination of colors—purple and gold?

MR. GARNSEY: Why, of course. Take Napoleon's Tomb — the violet light that streams in on that sarcophagus is one of the most dramatic effects anywhere. But I don't like to use superlatives—to say "richest" because I can think of other combinations which would certainly be as rich as purple and gold.

The whole question is one of fitness and function. If you have a room—possibly a main meeting room of the Masonic Order, a very dignified and ancient organization — it is quite possible that with the pomp and ceremony of that Order purple and gold would be exactly the answer—deep and rich and conservative and powerful.

It is not a matter of particular colors, but that you choose your colors to do what you want them to do, and if you have a place for purple and gold, use them. ◀



The newly elected Fellows of the Institute assemble on the impressive double staircase of the Delgado Museum of Art in New Orleans following the Investiture ceremonies. Each Fellow is shown wearing his silver Fellowship medal which bears the seal of The American Institute

of Architects. Elsewhere in this issue will be found a special section on the newly elected Fellows showing each one individually and presenting the name of his Chapter and the achievement for which he was elected to Fellowship.

Individual Theories of Design

PHILIP C. JOHNSON, AIA, CHAIRMAN

WILLIAM L. PEREIRA, FAIA

CHARLES E. PRATT, RAIC

MINORU YAMASAKI, AIA

CHAIRMAN JOHNSON:

► I have talked to these three men on the panel today. They are all fine, and we all agree that architecture is art and art is architecture. We're not going to have any problems. We're all against sin. We're all for American motherhood. So it will be difficult to arouse any fights. The fact that we are different from each other and are individuals, will have to come from your questions in the second half.

It is a great pleasure for me to be selected to do this job of introducing them. I come here for the first time in any meeting of The American Institute of Architects—for the first time and I am already a member of the older generation. Thirty years ago when I felt I had something to address the convention about, I wasn't asked to address them. I believed in those days in something called "modern" which the leadership didn't seem to appreciate. So on this first occasion I come here to introduce members of the younger generation. It gives me a great deal of pleasure to be on this platform with them because they are my successors; they are so much younger, and probably my betters. But anyhow, I'm terribly proud to be on the platform with such very handsome and distinguished colleagues.

They will speak without interruption from me. There is Charles Pratt from Vancouver, Bill Pereira from Los Angeles and "Yama" Yamasaki from Detroit. They are going to speak—Pereira, Pratt and Yamasaki—in that order, and they are much too well known for me to take any more of your time. The first speaker—Bill Pereira. ◀

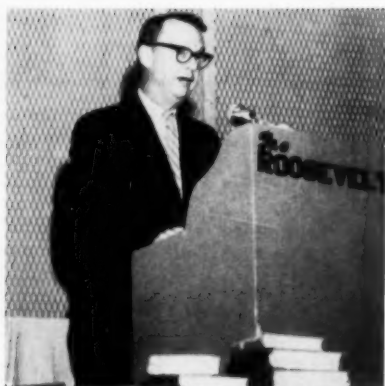
WILLIAM L. PEREIRA, FAIA:

► When an architect starts to talk about design to a layman, he starts to squirm in his seat, look uncomfortable and finger his collar, and act like a father who's been asked by his child to explain the facts of life. In a word, he's embarrassed—embarrassed by a subject on which, by all indications, he should be something of an authority. And so he takes evasive action. The father starts talking about the birds and the bees and the flowers. And the architect starts talking about problems.

Certainly one of the primary responsibilities of our profession is to meet and solve the specific problems—of space, of function, of economics—implicit in an architectural assignment. But just as surely architecture is something more than the solution, however inspired, of these problems. Design must be something more than the answer to a giant crossword puzzle.

Yet, in fear or indolence, we have chosen to become problem-solvers rather than accept the greater and infinitely more difficult challenge of creating design in which these problems would be naturally resolved. We are so afraid of being labeled artists that we are in danger of becoming only artisans. We have traded the white tower for the white collar, the divining rod for the slide-rule. And, if we aren't careful, we'll soon be replaced by considerably more efficient devices ourselves.

This isn't as far-fetched as it sounds. It is quite possible to program a modern computer—an electronic brain—so that it can interpret the most com-



Presentation of the Louis Sullivan Library by Glenn Nichols

plex engineering requirements—for a bridge, let us say—and produce the optimum solution. In fact, there are output devices that can even translate these final figures into quite respectable working drawings! Obviously, the day of automated architecture is not far off, especially if we continue to talk and act like articulate, well-tailored IBM machines rather than men.

What is this "problem syndrome" that seems to affect our entire profession today? When Michelangelo was confronted with the "problem" of painting the ceiling of the Sistine Chapel he did not let the forced perspective determine the subject matter of his frescoes. When Shakespeare wrote his sonnets he did not start with the "problem" of meter and rhyme scheme and contrive his poetry to fit—if he had it would not be poetry. And when an architect lets the mechanical requirements of a job determine his design it is not, I contend, architecture.

It all begins early. As an architect who has spent many years teaching, I find that students, if not carefully supervised, can develop an exaggerated dependence on the problem-solution discipline of most schools. Without such restrictions to provide direction for their thinking they become confused. Give them an assignment to design a fountain, for instance, and they are lost—there are no problems to guide them; later, in professional practice, they will continue to design not buildings but solutions. They will quickly become conditioned to architectural problem-solving as a substitute for the lonely and agonizing process of creation.

This is not meant to suggest that an architect can neglect or ignore the basic responsibilities of his profession and his obligations to his client in order to "express himself." On the contrary, self-expression is in architecture an ingredient that must be used sparingly and with great discretion. In this respect the

architect is an interpretive as well as a creative artist: His primary duty is to express not only himself but the image of his client through the agency of his own taste and talent and knowledge.

In this sense we might compare the architect not just to the painter but more specifically to the portraitist. Without compromising his personal and highly individual style he has an obligation to communicate a valid image of his client. And in architecture as in the fine arts, his ability to do this is generally in direct ratio to this talent. When Holbein or Rembrandt or Goya painted a portrait, their artistic concern was to present the subject as truly as they were able, not simply to display their own virtuosity. The result was almost always not only an arresting likeness but a magnificent work of art.

Thus it is with the designer of a building. The more he concerns himself with interpreting the needs of his client the more genuine his artistic accomplishment is likely to be. When he turns the mirror on himself—when the architectural portrait becomes a self-portrait—the result is generally disastrous in terms of architectural sincerity.

For the practice of architecture is the practice of service. Unlike the other fine arts it cannot exist for its own sake only. Yet the fact that it performs a service does not make it less "artistic." The creative process is always the same: It must originate within the artist (or architect) and not outside him. The inspiration—or revelation or whatever other word you prefer to describe the act of creative conception—cannot be determined by exterior circumstances.

Once conception takes place, however, the embryonic image must be developed to fulfill its ultimate function as a serviceable building or place. Now the architect is primarily concerned with problems and their solutions, thus he must exercise not only his talents but, to its fullest, his professional craft. It is to be remembered that design is not a thing; it is essentially a way, a guide, a sequence of responsibilities, sometimes mundane and sometimes overwhelming. The architect must consider the legal aspects—the codes and ordinances by which society protects itself from ignorance, carelessness and dishonesty. He must exercise his knowledge of economics. He must practice the discipline of constantly checking and rechecking his own work and that of others. Meanwhile the design is growing and changing, as it is expressed in a sequence of protean forms. It appears as words of specifications, drawings of construction details, scores of materials, thousands of dimensions, innumerable conferences, continual inspections and, finally, into the movement of earth, the discipline of steel, the scale and texture of walls. But even now the design has not been delivered. It is

only when the people for whom it was conceived are at last living and working in the building or spaces that it can be said to have been born.

In summary, I feel that as architects we must return to the concept of "image-design" rather than "problem-design." We must not be afraid to entertain visions. We must stop thinking of ourselves as so many little black boxes into which, at one end, problems are fed and, at the other, solutions are ground out. We must recognize the fact that design is not the sum of many parts, gift-wrapped in glass and steel, but a total inevitable image. ◀

CHARLES E. PRATT, RAIC:

► It all depends on what time of year I am asked the question, "How does the creative process evolve?" When in the doldrums I am thoroughly convinced I know nothing of the subject. No doubt out of this seminar some high priests will arise who know subtle doctrines and will direct the way to esthetic safety.

Agreed, the initial germ must be God-given. How this initial germ becomes operative is a biological mystery which is impossible to graph. Up to the present this has not been satisfactorily determined with any degree of finality. How much is heredity—how much environment? You and I know little of heredity and biology, so let's concentrate on environment. Let's assess it, try to determine what it is and how it is likely to change.

The creative process would be somewhat limited if one's total experience, for example, were restricted to solitary confinement in Sing Sing prison—no outside influences, no harmony with the times, and worse, no knowledge of any social structure.

The education of the creative mind is of the greatest importance. This belief has given me an understanding and a tremendous admiration for the educator. I believe that given suitable instruction the creative mind can be stimulated and the ordinary mind can be force-fed or nudged into becoming a creative one.

Curiosity regarding sociology is a most important stimulus. The ability to see, to dissect, to question and understand what is happening in our time is a great tool for the artist. The jig for this tool is an old-fashioned one—history. And by this I mean not just a tomb for statistics, but a sense of history. An appreciation of it imparts a sense of the historical pattern of the past, awareness of the present and some foresight into the future. Properly used, this tool for dissecting social structure becomes a valuable aid in assessing the environment we now live in, how it changes and where it's going.



E. R. Purves receives Achievement Award from I.A.B.P.A.I.

When at the university my curriculum included an excellent course on the history of English literature, which showed how philosophy, sociology, science, religion and art grew and changed in their separate categories, yet interrelated in some strange way to produce people of one age very different in outlook and philosophy from those of another.

It is a curious thing, but if the romantic and classic periods of history—in the broadest sense—were charted on a graph, these philosophies would be found to ebb and flow like the tides. Where are we now on this graph? The past is easy to assess, the present more difficult. In our era the social structure has changed so quickly it is difficult to bring it into historical view.

Communication has caused—and causes—quick and vital changes. These violent tremors can be disturbing and confusing, particularly as they may all happen in one's lifetime. It took England a century and a half to turn from a classical philosophy to a romantic one. Now we seem to go through these eras much more quickly. Which way are we leaning? Which mold of classicism or romanticism do we most easily fit? Awareness of and sensitivity to these changes are attributes of the creative man. Curiosity and understanding and the ability to categorize these philosophies make for a creator the mental launching platform to inspiration. Having attained some altitude, he can then defy what is established and create not what is acceptable, but will become acceptable.

Classicism followed the romanticism of the gothic era, as the classic period was succeeded by the neo-romantic of the nineteenth century. Subject to the danger of generalities, we might deduce that we now live in a classical age, with allowances for overtones and irregularities. When I speak of classicism, I mean thinking which is disciplined, controlled, rational, scientific. Romanticism is thinking which is free, un-

predictable, emotional, individualistic and adventure-some. One is dominated by the intellect, the other by the spirit.

Let's consider some current sociological phenomena. Perhaps they will help to reveal which of these two philosophies is predominant today.

You may remember William H. Whyte's "The Organization Man," an informative treatise on the new social structure in America subsequent to World War II. Every phase of life is cast in disciplined, rational, scientific, unemotional molds—a society plagued by "togetherness." The motivation researcher is having a ball. Everything is right as long as the consumer gets what he wants. Morality has been displaced by consumer demand. This great preoccupation with the consumer market and conformity has completely bypassed the individual. There is one chapter in the book called "The Danger of Genius"—creative harikari. It is similar to the state of conformity described in George Orwell's "1984."

Last month I was in Czechoslovakia. The creative processes evolve there also. Frantic for accommodation, anything well planned and quickly erected takes precedence over solutions more sensitively attacked. This vitality is impressive enough, but all the new buildings are cloaked in a rigid monumentality. Artistically I suppose they are disciplined, controlled, rational, scientific. The head dominates the heart. In this atmosphere the creative process no doubt evolves subject to rigid discipline. It would be humorous, if not tragic, to watch the frustrated efforts of a romanticist in that environment.

The corporate structure is an environmental control, on this continent, which has strong influence on the creative process. From an architectural or artistic point of view this is a potentially dangerous client. Decisions are born of a committee or of some sort of corporate brain "thinking." The mechanics of a committee churn up the lowest common denominator of thinking—majority agreement—murderous to the creative process.

Science is an environmental control we should accept as a brother. For some time now we have been living with science without too much tolerance. Science has catapulted forward with greater imaginative velocity than the arts. No longer can we afford to be patronizing because science engages only part of the mind—the rational intellect. A man becomes creative whether artist or scientist, when he finds a new unity in the variety of nature. Scientists today are thinking broadly and experimenting boldly. Every great advance of science has been launched by a new audacity of imagination. It is not codified preliminary knowledge; it engages the full personality as much as the arts. There was no lack of individuality, spirit, emo-

tion or adventure in the creations of Albert Einstein.

Here is an illustration of control most singularly classical. In pursuit of the scientific, practical and rational, the wildest and most beautiful portions of my own country have been so hacked with strip development that I wager in not too many years I will be able to drive from Vancouver to Toronto and not see the Rocky Mountains, the foothills of Calgary, the prairies or the Great Lakes. All will be obliterated by the blinkers of fringe development. But this makes sense to a clear-thinking business man—more architects, more planners, more money, more shopping centers, more lots, more mess. It defies me how in Europe they can hide so many people and have so much scenery. Europe (population 412 million) can easily fit into the United States (population 174 million), with Louisiana left over. Yet in Europe you can take a simple walk in the country and have a picnic.

Is it not ironical that one continent has been inhabited by a mixture of Europeans since before Christ, ours merely since the seventeenth century, and we are finding it more difficult than they to have a picnic?

Some of these phenomena have what I call classical overtones. I am disturbed. Some have romantic overtones. I am overjoyed. The classical indicate to me a highly intelligent élite—an esoteric group ramming down the throats of the masses ideas and philosophies that are difficult for them to absorb. That's why the works of Byron, Wagner and Frank Lloyd Wright appeal more to an earthy man than, say, those of Pope, Bach or LeCorbusier.

This continent was populated only because of one curious phenomenon. Our forefathers, a group of malcontents antagonistic toward an arranged and artificial classical existence, became so fed up with the mincing manners, the rational, the pragmatic, the discipline and the senility, that they blew their corks and came to America. I would hate to think that we have lost, or are losing, the romantic spirit of our forefathers. ◀

MINORU YAMASAKI, AIA:

► I want to talk about some preoccupations that I have in the design of buildings today.

I know I am on dangerous ground because Philip has promised to roast me for this "perpendicular Gothic" tendency that I seemed to be involved in recently.

These preoccupations we have talked about a great deal in our office—which is not particularly differ-

ent from other offices in the country—and we have listed them as three or four qualities which we would like to see in the buildings that we do.

The first one is delight. We are very much interested in somehow introducing more delight into our buildings. How is it done? From our short examination, we think by the introduction of more play of sun and shadow, by more interesting textures, by taking advantage of the silhouette against the sky—which many of the past architects have done—and by the introduction of more interesting experience in architecture—what I call a human experience.

Human experience in buildings, to me, is more than just the delight of looking at a lovely detail or a beautiful facade, but something that contributes somehow to the experience of man within the building. In other words, an added or, rather, a plus quality, beyond just the esthetic beauty of the building. If this can be done, we feel that it would be more meaningful to society.

The third point that I seem to find myself very much involved in recently is the quality of serenity in buildings. I feel that it is very necessary in this

chaotic society that buildings should be serene. So often buildings which are restless and chaotic, as our society is, tend to transmute this quality into our life, but really this is one part of our environment that should be secure and stable and should give us a kind of attachment to the life we live on earth. Consequently, I feel buildings should be serene and we have been trying—perhaps not too successfully—to maintain this quality in our buildings.

And all of it, obviously, has to be done within the means of the technology that we have, and this is a very interesting point. We perhaps are overwhelmed by this new idea but, nevertheless, we feel it is a healthy attitude to test everything that we do by asking ourselves if it could have been built in a previous generation. In other words, whether the forms that we use may have been done before. Can we believe that what we are doing is right by saying that this can only be built as a product of our technology? This is an idea that we are absorbed with in our office.

These are the elements that we have been trying to work for—although I fear that we have not been completely successful in most cases. ◀

Minoru Yamasaki, AIA

Chairman Philip Johnson, AIA

William L. Pereira, FAIA

Charles E. Pratt, RAIC



DISCUSSION:

► CHAIRMAN JOHNSON: I think these are three excellent points of view. The first speaker made my favorite point about education. It has annoyed me as a teacher—no doubt every single one of you—to have the student say: "Teacher, I have a solution." What do you mean? Architecture is not a solution; it is a creation. Repeat: Problem-solving is not a substitute for the lonely and agonizing process of creation.

Then Mr. Pratt got even deeper into things and I think he has put our dilemma very profoundly: Are we all a lot of little classical people, conformists, who go home to suburbia and don't want any geniuses around, or are we little Wrights, or little Mies-ians, or little Johnsons? In other words, are we mice or are we men? I'm not quite sure that dichotomy is that clear in my own mind!

Seriously, where is design going in America? Where is architecture going? As a starting point, I would

like to get this specific question: What relation do we have to Wright, Gropius, Mies? We in this middle generation—even these young people—whether they like it or not—have to take a position on the older generation—do we resolve or do we revolt? And are we following? If so, why, whither?

I will answer this question addressed to me: "Why are all the sides of the Seagram Building the same when the lighting conditions are so different?"

They are the same for architec-

tural reasons—the four sides of an obelisk. The sun is on the south and not the north. Sun is not the only condition that happens in a skyscraper. One-third sun; one-third people and one-third—I can't remember. I'm not a mechanical engineer. Sun is only about a third of the problem, and in our case lighting causes the trouble, not the sun. We have a slightly larger air-conditioning unit in the south than in the north.

Here is another question: "I like a little dirt on my buildings," you commented. Do you think buildings will be allowed to stand long enough to get dirty and how can you use it as a design factor?" Use good material, as Yama does—sun and shadow. His buildings won't be as good looking for the first twenty years. The buildings of London are beautiful with the accretions of years. The bronze Seagram Building now has six different colors. I have no idea what it's going to look like. Dirt helps make shadows. Initiate shadows—more plasticity, more delight and more human adventure.



President Richards presents Citation to C. Kivett of Kansas City Chapter. Looking on are (l. to r.) P. E. Geissal of the City Plan Commission; F. Slezak and J. T. Murphy.

54

MR. YAMASAKI: This question says: "Why do you think technology is so important that you should not design anything which could have been constructed at an earlier time?"

I would like to answer this question much the same way that I talk to a client who says "Can't you design something for me that is moderately modern or partly eclectic?" And I answer him this way: That I believe our society today is one of the greatest civilizations the world has ever known. Certainly technologically we have advanced. We have

advanced philosophically beyond any other society. Now then, should we not have an esthetic which is completely our own of which we are very proud? And if we are to do so, then we cannot compromise and say that we can borrow from the past completely for buildings. And this is why I believe that we ought to be absolutely steadfast to technology.

QUESTION: Has your theory of architecture anything to do with Oriental philosophy or is it strictly from a present logical process of design?

MR. YAMASAKI: I was born in this country and when I went to Japan for the first time, I had completely western ideas. But it is true that I am influenced by the Orient, to this degree: That I do think the religious background of the Asiatic countries has the element of serenity, the quality that I talk about, which, as Philip said, we have not quite achieved. We try for it. But there is this quality of absolute serenity in all Japanese gardens, in Japanese buildings and in buildings like the Taj Mahal, some Indian buildings, yet peculiarly enough, not in Thailand. But going through the Orient you see the strain of this understanding of the quality of serenity which I believe European buildings do not have.

I think this is a very impressive thing, as I have said before, and though I don't think we can have such absolute simplicity in our lives, there is this quality that we have to look for because it has to do more with our lives perhaps than the feudalism of European history; that contemporary life, in a sense, with its great chaos and problems, needs this kind of environment in which we can pursue our daily activity.

QUESTION: Referring to your Oberlin College building, its present vertical Gothic exterior expression: In what way is this concept of structure and design continued within the whole, or integrated with the whole, or is it simply a facade?

MR. YAMASAKI: I was asked this question some time ago and I am a little stumped by it but it is a facade really—at least that is the concept we have. The interior of the Oberlin building is a lot of little rooms, studios, offices for the faculty, classrooms, and teaching studios—and acoustics are involved and consequently there are thick walls around each room. So in a sense, our idea of pre-casting an entire building in the shop doesn't apply here because we have to have three thicknesses of

floor, three thicknesses of wall and so forth.

Then we decided that we would pour the whole center of the building in place and support the building on a scaffold, and then apply the facade to it welded in place and remove the scaffold, itself simply a facade.

QUESTION: Implicit in the panel's comments was the moral responsibility of the architect to the people. Since, however, the people may not themselves be aware of their own responsibility as clients, the architecture produced is often hardly of good quality, but is instead good economics. What is lacking in most contemporary architecture is an awareness of morality in architecture. What are possible solutions to this problem?

MR. PEREIRA: I have cheated a little. I looked at the piece of paper that this question came on and it comes from the third generation in the room. We have with us, and I am delighted, as I know most of the architects here are, a great many students and this comes from a student, and it is a good question, and it is a question that I think all of us have to answer to ourselves.

I would say this: That the possible solutions start with us, not with the client. Whereas the client may have a moral responsibility, he is undoubtedly uneducated and has no depth of experience; whereas we theoretically have.

Remember Bobbie Burns' famous statement: "Oh wad some power the giftie gie us/To see oursels as others see us!"

If you ever have a chance to talk to a client or a potential client who is very honest, ask him what he thinks of you as an architect, not as an architect practicing architecture, but as a rare being—the numbers given to us were something like 13,000 or 20,000 out of 170 million. Evidently by many, many people we are regarded as unusual creatures, not expected to have the same actions and reactions as other professions that are more commonly understood by them as, for example, the medical profession. The medical profession has finally whipped itself into shape so that the patient or potential patient comes to the doctor and first of all has to be perfectly honest with a history or no good doctor will take care of him; and after the doctor takes his history, he goes into a great deal of study and comes up with a diagnosis and then eventually follows through with some therapy. So there

is an educational process involved in which most doctors worth their salt are inclined to be as explicit as possible with their patient in order to create the tranquility and serenity that is conducive to acceptance of good therapy.

Therefore, I would say that we have to learn to teach what we know in a very dignified way. And before we can teach what we know we have to be sure we know all that is to be known on the subject.

There is no question: We *must* remain students. This is not only in terms of architectural knowledge; it is also in terms of trying to acquire the necessary knowledge to translate our tools or our capabilities into understandable terms to the client so that if our moral responsibility is of a high order, we ought to be able to pass it on to the client should he be deficient.

I find as I look back through the years that most of us have been extremely impatient with the idea of bringing our clients and their problems forward and discussing them honestly, even to the point of discouraging them from building at times when they shouldn't build or are building in the wrong places.

The moral responsibility is ours. The ethical responsibility is ours. The ability to transmit it to the client is one thing that we must cultivate.

CHAIRMAN JOHNSON: I am afraid, Bill, that, to me, this answers the question about as much as repeating it. How are we going to do all this? We could, of course—without naming names—set up a few of our fellow architects against the execution wall. That would help, just in fun.

Unfortunately, the student has a very idealistic and praiseworthy attitude or morality but how are we to achieve it? I think we should have to say to the younger generation: "You have to do it." I think it is too late for us. In other words, I can't answer it either.

MR. PRATT: This question is a dirty curve: "Three hundred years of individualism have been sufficient to rape a continent. Comment."

Well, not quite three hundred years. I presume you are talking about the three hundred years since this continent was founded. Three hundred years of classicism, shall we say, have organized society very well. I will admit the elite had a wonderful time and the people that predominated had a wonderful time.

A wonderfully organized society for the seventeenth and eighteenth centuries. I suppose that's the reason why all those malcontents came over here, and I am sure that we all agree that the continent was pretty well founded on individualism, even if some of us may disagree with it now.

I am sure it would be far better than existing under a state of affairs where there was no individualism, as in that book that made us so mad, "The Organization Man."

So I don't think this continent has been raped at all. I can't see how three hundred years of individualism has been sufficient to rape a continent.

CHAIRMAN JOHNSON: Haven't you got another one?

MR. PRATT: "If space is increasingly at a premium in this country and architects have a responsibility for understanding the sociological implications of their culture, what role can architects play in helping to prevent the explosion of the population bomb?"

I wonder if Mr. Stone is here? I think he had the answer yesterday. This is no longer a problem for us—this is something that is getting very close to government. I suppose the man that wrote this memo really meant to say this. I think probably what he is saying is that to look after so many people you do have to have the discipline, the organization, a thinking process to put this into effect. The practical mathematics dominates this part. But I think if we are going to look after all those people, that there is something more important: the humanistic qualities that must come in.

I think probably you won't agree with me, but after working in a glass tower all day, I wouldn't be caught dead living in one. I find myself wanting to get into a cave! On that question, I still think Mr. Stone had the proper answer.

CHAIRMAN JOHNSON: Thanks very much, Ned.

I got a nudge here from my neighbor. He'd like to talk about morality. Mr. Yamasaki will now talk on morality.

MR. YAMASAKI: I would like to try this one because, Philip, you and I were talking about this yesterday, about this hero system in architecture. To the students here I would say it is the fault of us, the older generation, obviously. It is because of our willingness to go along with the hero system. In other words, I

think perhaps that the young architect is more interested in being published than he is in doing a valid building, and this is something that we really ought to worry about because I think as you get older you will find that the joy of doing a building is not having it published, but really to find that an idea you had has come off somehow and it is not to be talked about and to be applauded but to prove out an idea, a detail, or something that happens in the building. And I think once we get away from the Hollywood aspect of architecture and stay with the intrinsic values therein, then perhaps the morality question would be answered.

MR. PRATT: Are not the categories of romanticism and/or classicism too simple? There seems to be much of the same rationalization or discipline in great so-called romantic architecture as in great so-called classical. Conversely, there seems to be great emotional power in the so-called classical, and often sentimentality.

Well, there are two or three ques-



Reynolds Memorial Award presented to Australian architect Barry B. Patten. Mrs. Sidney Myer and Mrs. Patten look on as President Richards makes presentation.

tions here. The first question is: "Are not the categories of romanticism vs. classicism too simple?" And the answer to that question is yes. I don't have enough time to go on into it with a little bit more than the shades of gray.

There seem to be much of the same rationalization and discipline in great so-called romantic architecture as in great so-called classic. Most people say that it's just done off the seat of the pants—and I maintain that it is violent discipline. There is a great control. But on top of that

comes this terrific emotional quality, so much a part of the thing I like to see.

Maybe I can answer the next part of the question and maybe I'm not quite equipped to answer the question. I was saying to Mr. Johnson today that if you took the Parthenon—if I had not seen the Parthenon in the school books when a small boy and had it pointed out to me that it was a beautiful building—I don't know if I would like it or not. I've been in Salzburg Cathedral and I get an awful kick out of that building—it's planned sloppiness, if you will. I don't know if that answers the question.

CHAIRMAN JOHNSON: Don't go (to Mr. Pratt). I was the person who changed that question from LeCorbusier to Mies because I didn't see how he figured that Corbusier was a classical, sterile, mincey-worded, rational man. Why not easily say Mies, the man you meant? Isn't that the sterile, stratified thing being imposed around the country, like toothpaste? Am I reading it in?

MR. PRATT: You probably are.

There are some buildings I go into and I feel as if I should be dressed in formal, party attire. I feel uncomfortable. I feel uncomfortable in them because I feel as if there is a

very disciplined attitude surrounding the building.

I still argue with you about Le Corbusier, even though Ronchamp is one example you might say is romanticism.

CHAIRMAN JOHNSON: Here is one: What's good architectural design? (Laughter) Bill has one now.

MR. PEREIRA: It says here: "How do you mirror a client who in many cases can hardly be defined? In parentheses—corporations, towns, et cetera?"

I don't feel that you can even commence without defining the client. If that is your search, that is your search until you have completed it and discovered exactly what it is even if you have to set it up yourself and resubmit it to the client who may be a corporation or a town, as to exactly what their purposes are, how they are constructed. This is this thing which we call a multiple client—otherwise known as committees.

It is an essential that this search—and it is a search—go on by whatever means are at your command, to discover this client. Otherwise the problem that you are eventually going to create will never match the motivation and the objective of the client.

CHAIRMAN JOHNSON: Still coming up on the morality question. I suppose it does have to do with design because if you are a pure designer like Frederick Kiesler, and don't get any buildings to build, or if you are on a fringe of designers, like Lou Kahn, you have a long time to wait between clients. If you are a good business man, like some people not on the platform who shall remain nameless, you will get many jobs because you will get a manager.

Design takes time and nobody pays you. I think you ought to tell youngsters not to be architects. That's good, normal advice, and some will want to be all the more because we tell them not to be. If you want to be a design architect you will go through life not rich. The wait for kingdom come in heaven is very much the same; nobody is going to pay you to do your best work. They pay you more to finish off the ceiling. We don't mention it among architects. But someone should tell the kids. That's the big lesson to take home from the conference—not to become an architect.

Are we a cultural force? Do you feel that this is going to lessen the morality problem? I certainly do. That is a very intelligent thing. They can't follow me on this. Since the time when we first started in 1928 or 1929 in the Museum of Modern Art, talking about modern art, the atmosphere has changed violently in favor of art. I don't think the American Federation of Arts was ever bigger than last year. Attendance records were broken. Popular culture may get watered down; but popular attendance at museums doubles every year. That's bound to change the desire for good architecture. Ned couldn't have built that beautiful building in Vancouver. Morality is changing in the public and will continue. I think it is going to change everything by the time these kids get around to coming up.

MR. YAMASAKI: This question reads: "When discussing design, the question of compromise frequently comes up. A Japanese industrial designer told the industrial design conference that they have a motto in Japan in the industrial designer's league that goes like this: 'In Japan we'll compromise whenever we have to but we will never sacrifice.'"

I don't quite understand this. It sounds as though they will compromise but won't commit hari-kari, and I don't blame them.



President Richards presents the Fine Arts Medal to Kenneth Hedrich. Mr. Hedrich's citation read in part: "You have elevated architectural photography far above the level of the pictorial record. In your hands the lens and film have become subordinate tools for your perceptive and understanding mind . . ."

I don't think this question of compromise comes up nearly as often as it is thought to come up. Perhaps we have been very fortunate but when I think that if you try to solve a particular problem the client has and the client is an intelligent client, the total solution is a cooperative one and one in which both parties are very pleased, so consequently I don't think the question of compromise comes up.

CHAIRMAN JOHNSON: Bill is going to talk on compromise. And Pratt.

MR. PEREIRA: I think this business of compromise is a matter of semantics, to some extent. I feel that two things can transpire that finally result in what would appear to be a compromise.

To begin with, the matter of communication between owner and architect is a very difficult one unless one is involved with what is called a professional owner—and I don't know that that is particularly good. But this communication is something—the language, the semantics—which takes a long time to develop. Consequently, when the revelation comes, and the language doesn't fulfill the true communication, it is then that the owner makes known certain things which I think, had the architect been more persistent in the beginning, he would have known and discovered before.

Now, many architects are gifted with more persuasion than others. They think they can give the owner something he doesn't want and one day he becomes terribly displeased and the architect is well into the job by the time this situation develops. Here again there is only compromise left if the architect stays with the job when he is discovered. I am not criticizing. I am merely saying that one really shouldn't start a job or one doesn't have to start a job, without knowing precisely whether or not the client is sympathetic with one's philosophy.

CHAIRMAN JOHNSON: I find I don't want to talk about compromise. I would agree we would have to compromise and I don't think we do. Clients don't come to world-famous architects like these men if they are going to ask for compromises.

MR. PRATT: I don't think we need ever talk about the word compromise. To me it's a silly word. When you are talking about a project, you are not compromising you are discussing. I think Bill Pereira has said this—the lawyer talks all the time

and finally comes out with a case and wins it. But all along there has been compromise. Compromise is conversation anyway. The final solution is not compromise.

Here is a question: "What's wrong with salesmanship in architecture? No good product (and isn't design a product?) ever achieved popularity without being promoted."

This is the cult of personality. I suppose we Americans have always been brought up with salesmanship. Sales people always become general manager or vice-president in charge of sales, and this is the cult of personality, the cult of salesmanship. We are very impressed with this. But in architecture I don't think that this is required at all. The shoemaker should look after his last and forget about his personality and the salesman, I am sure, will settle for it quite easily.

CHAIRMAN JOHNSON: I don't know—salesmanship is a very difficult question. I think we all indulge in it, consciously or unconsciously, because we live in a salesman's world. It would be nice if we lived in some other world but we don't. I suspect we should tell the kids in school a little salesmanship isn't amiss.

A question: "When you speak of design, Philip and Yama, do you

think of anything besides facade? If so, what?"

Yama said I could answer for him. I know how he feels. We spent the morning on a plan for the museum.

When either of us plan, we criticize everything—finial or neo-Gothic or the capital of the columns. The actual design process—and I don't think any of the panelists would disagree—starts with, and up to the last night has to do with, planning. I call it the processional aspect of architecture. That is the kind of thing we spend easily over ninety per cent of our time on.

MR. PEREIRA: "Does the future of architecture depend on how well our cities are planned? In this case, should we drop the study of singular buildings and concentrate on design on a grander scale?"

That's a theme for another convention. If I have any thoughts on the subject, they would say this: That the future of architecture has always depended on how our cities were planned, yet we should not drop the study of single buildings, by any means. Rather, we should recognize that the city is always in motion. It has been from time immemorial wherever people lived in societies.

I would say that a round answer



An honorary membership was presented to Buckminster Fuller, the famous and ingenious inventor of the geodesic dome. President Richards makes the presentation for Mr. Fuller's "notable achievement in the advancement of our knowledge regarding the uncharted possibilities of structure."



Allied Professions Medal awarded to Robert Moses.

to the question is that it is architectural dereliction not to regard what is going on around the building as part of the design. It is a part of the design. You can't put blinders on it. And what you contribute to a city or what a single building contributes to the over-all plan makes up the over-all plan. The influences of planning Ed Stone covered very ably yesterday; that, in a way, we have abdicated our initial prerogatives of large scale planning and he hopes, and all of us hope, that we are on the march back into that important aspect of our work.

CHAIRMAN JOHNSON: Bill, I love to hope and it gives me great pleasure to hope, but it doesn't look that way to me. It looks worse and worse.

Here is a question that came up to me. "Is modern architecture, as we know it, here to stay, or is there a possibility of returning to the classical style, as a certain architect was quoted as stating in a New Orleans newspaper Monday?"

I don't know who that was that was quoted. That is constantly being prognosticated—Henry Hope Reed in all of his books—and that's about all. I have not noticed a vast bandwagon following behind him. I doubt if classicism as Henry Hope Reed would see it is going to be the coming thing.

It does seem to me there are various directions appearing of which some are interesting and some may be ephemeral. We are in a chaotic position in architecture. I think we all agree. I hope some of these people know where they are going. I used to know perfectly well. For twenty years it seemed perfectly obvious that modern architecture was just barely gaining and I hoped it would spread. But modern architecture is just about over. Perhaps the Seagram Building will be the last. I don't think it's funny. I believe it's one way or the other. Things change very rapidly. As Pratt said, these things jump on top very quickly. He foresees a romantic architecture carry-over to cities and doing away with the automobile. You need a little classicism for that also. Are we going on with the toothpaste-wrapping-up building with lots of little windows in it? Is somebody going to be handling a wavy roof so it can be used? Is Ronchamp a direction that is viable? The ones that have come out of it so far are simply horrible. After Mies, where the copy of Mies goes is not going to satisfy any of the three peo-

ple here and I wonder what they think is going to be the turn?

You have seen one. You have seen Yama's, with his graceful pointed finials. That is added ornamentation. He keeps the rhythm of Mies—he has the eternal repetition, texture, shall we say. A building is a texture which wraps everything up. Is there going to be someone to collect and codify these things and still use them as office buildings or buildings of any kind?

I would like to find out from Ned Pratt how his revolutionary impulse influenced his buildings, which to me, are classical modern.

I'm not answering it myself. Why does one building look like a Hindu temple and the next office building have exactly the same thing as every other—windows—partitions that all have to come up to the window. Is it inescapable? In this mish-mash of temples to wavy roofs, finials sticking up and down, is there any observable direction, any future except a little more fashion, or are we now in the 1900-1910 Edwardian revival—or Dorothy Draper may be popular again? Japanese modern may have its day.

I'm talking of a much more understanding approach. Is Haskell going to win his campaign against one-one-one? Is there any observable direction?

They asked me what's good architectural design? It's what good people do—what these three people do. The boys were pretty smart to pick these men. A very good example of what is perhaps coming.

Unless there are a lot more questions, I would like to ask the three of them to talk on the future and present their feelings, if they have any, of what's coming.

Let's start in order—at the left of the table: Ned, do you want to talk on that?

MR. PRATT: I suppose Mr. Johnson is talking about the future, really accenting the import of the cities. And surely this is the most important thing that we have to discuss or have to consider now.

It is even a worse job than the Creator ever had when He made man. At least He attacked the details, put it all together and it looks like this for thousands of years. But you can't attack the city that way because it keeps on growing, each one of these individuals is making the problem. Yet for some reason or other you don't see this problem in



Joseph H. Ehlers of the Urban Renewal Administration receives an Honorary Membership.



Citation of an Organization was presented to General Services Administration. The award was accepted by L. LeGrande Hunter, Asst. Commissioner of Public Building Service.

the same way in Europe. I know in London right now they have put a green belt around it so there is no building in that area.

Also, there seems to be in Europe a desire to put humanistic qualities into the city—the people are proud of it. I don't think we are too proud of our own cities. We walk around, the sidewalks all covered with litter. You don't see litter and cigarettes on the streets in Europe. If you do see some you look at them somewhat as a chance.

CHAIRMAN JOHNSON: What do you think architecture is going to be like when you carry out your revolution?

MR. PRATT: I didn't say I was going to cause any revolution. I think I indicated these nodes and loops of romanticism and classicism alternate all through history. At least, I think they do.

CHAIRMAN JOHNSON: Bill Pereira, what are you going to do besides build caves two hundred feet deep and cities?

MR. PEREIRA: I was asked the question here as to where I thought my place was or what I wanted to do. Yama has indicated what he thinks. I think there is a difference in what is going on in the last ten or fifteen years in the world. Up until that time I think very definitely science was harnessed and was the tool of industry and commerce. I think this is reversed now. I think science is the master and it is running wild, and it doesn't know where it is going.

Those of us who have been fortunate enough to be involved in some of these new problems of research and development have discovered, for example, that the laboratory is kind of old-fashioned. Now great imagination is put into test equipment, test gear, enormous investments. It causes something to happen and then by using electronic equipment and also data-reduction devices, we come up to the discovery of what has happened and what the potentials are, and this leads us off into new directions.

If one were fortunate enough to know all the new methods of propulsion that are being discovered now it would be frightening. I guess that what I want to try to do, and I think all architects are going to have to do, one way or the other, is to try to find our place in this revolution of human endeavor because something is going to have to give it leadership; some forces are going to have to get to work and plan.

We have a very tiny example of what has done some injury—the poor automobile has taken a beating today but certainly as architects and planners we failed to recognize what a monster it was and is and it's throttling us in many ways. I don't think we understand the telephone and what it has done. I don't think we understand television. And yet on the horizon are enormous fantastic developments that are going to be foisted upon man without any understanding of their place in history and civilization. And what can we do to help to harness it or at least to make it clear as to what it means in terms of man's living and his working and his peace of mind? I am going to try to find my place in this explosion somewhere.

MR. YAMASAKI: To answer Philip's question this way: In the time prior to ours when eclectic architecture was being done in the United States there was one great virtue in what architects did and that is that they were able to bring into the building their capabilities and their artistic goals. They absolutely ignored technology.

In this period that we are passing through technology got to be the absorbing thing in our architectural thinking, and consequently for a while we faced the threat that the machine would be the boss in architecture, that we would have to put buildings together from stock pieces—and often our cities looked like that. As we walk down our avenues we see the stock pieces, by whatever manufacturer, in a sense being the facade of the city which we must have around us.

Now at this time I think that Philip's and my—and many others—absorbing interest in pre-cast concrete is because I think in this material the architect again takes charge. In other words, he can place his artistic ability in the building again. He doesn't have to buy pieces out of stock, so-to-speak.

And I think that this is the great challenge that we face now; that our combined artistic ability is enough to produce this wonderful environment which is really what we are seeking—the aspiration of all mankind to make life better, to make man better than he is, and I think that now that we see this material and other materials through which we can do this, the future holds great promise and I feel that we can go far in the coming years.



The Edward C. Kemper Award of 1959 presented to Bradley P. Kidder, former Mountain States Director.



An Honorary Fellowship was bestowed on Mr. Luis Gonzalez Aparicio, President of the Society of Mexican Architects.



General John S. Bragdon was awarded Honorary Membership.

T H E 1 9 5 9 G O L D M E D A L I S T



"Tradition . . . has always meant more to me than the easy imitation of the outward forms of past . . . modes of life."

" . . . we are still far from a general recognition of the fact that a society such as ours . . . must acknowledge its duty to raise the general level of responsiveness to spiritual and esthetic values by education."

W A L T E R G R O P I U S , F A I A

Walter Gropius is, and has been for nearly fifty years, one of the very few, very great pioneers in the world of architecture. Immediately after leaving the office of Peter Behrens in 1910, his work began showing a freedom from the groping of his predecessors. Even before World War I his were the most advanced designs being produced in Europe, showing a full appreciation of the new potentialities of steel, glass and

concrete. His Bauhaus ". . . from the beginning set itself to unite art and industrial life and to find the keynote for a sound contemporary architecture." That he found it is evidenced by the fact that the works of his youth are still fresh today and have kept their contemporaneous character through four decades. In the United States he has become one of the few great teachers, one of the few great masters.

New Fellows

1959



WILLIAM STEPHEN ALLEN, JR.
San Francisco, California
Design and Service to the Institute



BROTHER CAJETAN
J. B. BAUMANN, O.F.M.
New York, New York
Design



J. MURRELL BENNETT
Dallas, Texas
Design



GEORGE W. W. BREWSTER
Boston, Massachusetts
Design



HERBERT HAMILTON BROWN
Houston, Texas
Design and Service to the Institute



WALTER EDWARD CAMPBELL
Boston, Massachusetts
Service to the Institute
and Public Service



HUBERT HAMMOND CRANE
Fort Worth, Texas
Education and Literature



THOMAS H. CREIGHTON
New York, New York
Literature

NEWLY ELECTED AIA FELLOWS, 1959



ROBERT W. CUTLER
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New Orleans, Louisiana
Design



ROBERT LEWIS DURHAM
Seattle, Washington
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ALBERT SIDNEY GOLEMON
Houston, Texas
Service to the Institute



CHARLES MORTON GOODMAN
Washington, D. C.
Design



ISAAC MERRITT HARRISON
Indianapolis, Indiana
Service to the Institute
and Public Service



WALK C. JONES, JR.
Memphis, Tennessee
Service to the Institute
and Public Service



RAYMOND STONE KASTENDIECK
Gary, Indiana
Service to the Institute
and Public Service



PAUL HAYDEN KIRK
Seattle, Washington
Design



JAMES LAWRENCE, JR.
Boston, Massachusetts
Public Service

NEWLY ELECTED AIA FELLOWS, 1959



SAMUEL A. LICHTMANN
Chicago, Illinois
Public Service

THOMAS WILLIAM MACKESEY
Ithaca, New York
Education



AUSTIN WHEELER MATHER
Bridgeport, Connecticut
Public Service

THOMAS FRANCIS MCDONOUGH
Boston, Massachusetts
Public Service



HERBERT C. MILLKEY
Atlanta, Georgia
Service to the Institute

EDWIN BATEMAN MORRIS, SR.
Washington, D. C.
Service to the Institute
and Literature



FREDERICK DUNCAN PARHAM
New Orleans, Louisiana
Public Service

ALFRED BROWNING PARKER
Miami, Florida
Design and Public Service



HARRY M. PRINCE
New York, New York
Public Service

MICHAEL L. RADOSLOVICH
New York, New York
Public Service



NEWLY ELECTED AIA FELLOWS, 1959



THORNE SHERWOOD
Stamford, Connecticut
Design

GEORGE E. KIDDER SMITH
New York, New York
Literature



WAHL JOHN SNYDER
Miami, Florida
Design

HAROLD THEODORE SPITZNAGEL
Sioux Falls, South Dakota
Design



OSKAR STONOROV
Philadelphia, Pennsylvania
Design

HARRY BIRD TOUR
Knoxville, Tennessee
Service to the Institute
and Public Service

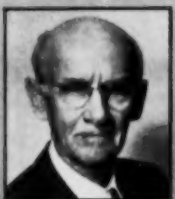


HAROLD C. WHITEHOUSE
Spokane, Washington
Design

KENNETH E. WISCHMEYER
St. Louis, Missouri
Service to the Institute



64



HENRY F. WITHEY
Sherman Oaks, California
Literature

THEODORE JOHN YOUNG
New York, New York
Design



PANEL DISCUSSION

"The Economic Value of Design"



Morris Ketchum, Jr., FAIA, Chairman

G. J. Morgan

J. E. Drew

Larry Smith

Albert D. Hutzler, Jr.



65

INVESTITURE OF NEW FELLOWS

PRESENTATION OF GOLD MEDAL

The Economic Value of Design

MORRIS KETCHUM, JR., FAIA, CHAIRMAN

G. J. MORGAN

Vice President, US Gypsum Company

LARRY SMITH

Real Estate Consultant

ALBERT D. HUTZLER, JR.

President, Hutzler's in Baltimore

J. E. DREW

*Public Relations Director,
Lever Brothers Company*

CHAIRMAN KETCHUM:

► One of the basic tests of today's architecture is its economic worth. Our clients take for granted that we architects know how to build and equip our buildings, that we can make them pleasing to the eye and that we can do all this at reasonable cost. They are keenly aware that the investment values of a building project depend on the economic opportunities to be realized as expressed in terms of purpose, function, land utilization, space utilization, appropriate ways and means of enclosing space; initial, maintenance and operating costs, and anticipated net return. They expect us to make all these elements of design a part of our architecture.

This does not mean that they expect us to design buildings with a slide rule or a calculating machine nor does it mean that they ignore the value of beauty in buildings. Quite the opposite is true, as will be reiterated this afternoon. Intelligent investors know that an average building costs just as much—and sometimes more—than an outstanding one and that the outstanding building has far more advertising value.

A realistic architect should be equipped, by ability, training and experience, to meet the economic challenges of today's architecture.

He can't do this alone. Ours is not an age of triumphal arches, mausoleums and monuments. These props of personal or institutional advertising

had a comparatively simple purpose, program and solution. Perhaps their architects planned and built them in splendid privacy, occasionally communicating the results of their inspiration to the lucky client. Today's office buildings, department stores and urban and suburban shopping centers—even though they too have their personal and institutional advertising value—are complex problems whose solution needs collaborative teamwork by a group of experts in many fields. The architect himself would need several lifetimes in which to master by himself all the techniques involved.

The client is the chief consultant whether he is the man who will utilize a single building or a group of men who will use a building complex. He, as a rule, best knows the purposes and functions involved in the planning of a project. His advisors will include the top members of his staff, each of whom is familiar with a different aspect of the business which the building or building group will serve. According to the nature of the problem, he will also call on outside experts—real estate or economic consultants, public relation counsels, management consultants, various experts who in turn work directly with the architect and his staff.

The make-up of the planning and building team varies with each field of architecture. Different groups will gather around a conference table for commercial, for institutional, for residential, for educational or for medical buildings, to name a few. More complex

planning programs that involve several fields of building will, in turn, involve as many different teams of experts as there are kinds of buildings within the project.

In working with them, the architect relies on his own groups of experts—his staff, his engineers, his consultants on specialized subjects such as lighting, acoustics or landscape design. He will also ask advice of the manufacturers of building products and equipment in solving his problems. Every one of these team members has something vital to contribute; together they are capable of solving all the technical aspects of building. No matter how many there are on the team, the final decisions are made by the client and the architect. Others can analyze and recommend, they alone can arrive at a final solution.

The field of building is a vast one and its economic values are amazingly complex. If we were to attempt to properly review it here today, this room would be filled with experts and there would be no space left for an audience or time to hear the story. So we will only try to cover some typical aspects of our subject and we hope that these glimpses into the economic aspects of architecture will be interesting to all of you. ◀

G. J. MORGAN

► Many words have been used to describe the process of blending esthetics, structural principles, functional design, thousands of products, and money into a completed building. But one word which has particularly appealed to me is *harmony*.

I should like to break the subject of harmony into two parts and examine each of them briefly. First, the problems in arriving at a balanced harmony in the architect-client-supplier relationship; and, second, the challenge in developing acceptable methods of measuring building materials to provide the proper harmony of performance, appearance and function in matching the owner's needs and the architect's design requirements. The latter might be abbreviated to a shorter phrase—the mutual understanding of physical principles.

There seem to be two sides to the architect-client-supplier relationship. One is subjective, with all three desiring a particular design, performance or economic result, the other is objective, with forces working to frustrate these desires.

Consider the subjective aspects of the architect's background, the client's wants, and the benefits of the supplier's products.

As a result of your professional training and your approach to a problem, you must consider yourself

as a master builder who is charged with a responsibility for manipulating space, shapes, materials, colors and textures to provide a satisfactory answer to the client's wants. As professional men, you are justly proud of your "creativity," "individuality" and "sense of design." These are talents without which you could not effectively function. Is it not unfortunate that anything as objective as dollars and cents must be the catalyst that brings these talents into a finished result? Yet, I am sure that everyone of you has been forced to compromise hundreds of times due to restricted budgets or material limitations.

The client's wants can be classified as comfort, safety, protection and prestige, among others, and yet constantly limiting this desire for esthetic and functional satisfaction is the question, "How much is it going to cost?"

The supplier knows that his products should be promoted on the basis of the benefits they will provide in quiet, warmth, visual effect, beauty, privacy, etc., but he is constantly faced with the problems of fire tests, dead weights, racking strengths, sound transmission, and, of course, the bugaboo of cost and the need to make a profit.

Money and sheer economics very obviously, then, are limiting factors to this relationship regardless of the viewpoint taken in examining it. So it appears that we must treat economy as subjectively as possible, realizing that without people economics





wouldn't even exist. Economy means balancing a man's needs, wants and desires against his means to produce or obtain them. To one man economy means a \$200 suit to be worn for three years. To another, it means the pipe-racks at Robert Hall. To one it means "cheap"; to another, it means savings over a long period. You can see that economics and economy can be an intensely subjective thing, depending upon our frame of mind.

I believe our mutual challenge is for better understanding of each others' viewpoints and problems in evolving the result which we all seek—the balance-point where the added cost of better design and better materials more than repays the client-owner for the added investment. Conversely, the manufacturer has the responsibility to develop materials that better meet the architect's design standards and the owner's budget limitations. The need for each group to work on this problem is particularly true in an era that combines a greater appreciation of good design and a continuing rise in construction and land costs.

Of course, this may sound like oversimplification of a very complex problem. It brings me to my second point, and principal contention, that a mutual understanding of physical principles is the one way in which all the subjective factors represented by good design, and all the objective factors represented by money, can be blended. It is the understanding of these physical principles which can most economically convert lines, sketches, elevations and renderings into a successful job made up of wood, stone, metal and money.

Now, why do I say that understanding physical principles can simplify this process? I submit that it is easier for all of us to gain good knowledge of physical principles than it is to become experts on the 4,000 possible materials which would be required on a large job. Obviously, education in materials would be endless if it depended on a thorough

understanding of the thousands of catalogs existing. Equally obvious, such an approach does not necessarily mean that this educational process would be effective.

When you consider the claims and counter claims made by the most of material manufacturers, it is virtually a miracle that a completely original specification for a building ever gets written. Perhaps that is why so many are copies of the old tried and true, with possibly slight alteration and tailoring.

Very few of us in the material business have ever met an architect who did not want to be completely objective and practical. Despite his esthetic sense, he wants to deal in facts, and he wants to choose materials without prejudice or emotion on the basis of what they will contribute to his client's needs. And, honestly, this desire is one with which the manufacturers are completely sympathetic.

We propose, therefore, that the physical principles which can be established, demonstrated and made available to everyone, are the platform on which harmony can exist. Here are some broad classifications of the physical sciences in which the architect, the client and the supplier are constantly involved:

- Sound
- Light
- Heat
- Fluid mechanics
- Chemical reactions
- Structural properties
- Measures and dimensions

Each of these is broad and inclusive—subject to analysis, measurement and calculation. Knowledge and mutual understanding of each of these is essential to the intelligent planning and design of a building and to the design and development of building products and systems.

Let's take the first one as an example. In the area of sound, we are concerned with ability to hear, to exclude unwanted noise and to secure privacy. These are the things which help maintain efficiency and a healthful atmosphere in any structure. These are factors which can enhance the economic value of design.

The client cannot always tell you that he really is concerned about sound absorption, sound transmission, sound isolation, sound distribution and sound reinforcement, but, these are the results he wants—with materials and design techniques that give him a reward commensurate with his investment.

In the field of sound control, we have seen the growth of sound control consultants. Obviously, such a vocation would never exist if there were not a shortage of information regarding these physical

principles which must produce subjective benefits. We as a manufacturer believe in professional consultants to help with difficult problems, but at the same time, we believe we have a responsibility—if we are to be a leader in our field—to assist the architect in every way to know more about these physical principles. We so strongly believe in the need for manufacturers contributing to this area of understanding that we have already begun to develop a major program to meet this need and, before long, we hope to be able to reveal to the architectural profession our initial effort in this direction. We hope that what we will be able to do will provide a pattern for others to follow, for we believe this can only result in a better opportunity for us. There is no question in our minds that it can result in better materials, better applications, better design and better buildings.

There can be no doubt that the architect's horizon must include building products, and that these products are just as important economically as the buildings in which they are used.

With all the trends which appear to be coming with changes in materials and methods, there is one thing that cannot be overlooked: Products and systems will continue to change, just as design and esthetic desires will change. However, the physical principles which underlie the wants of people cannot change.

On this point, I rest my case. Better understanding of physical principles will produce harmony in the architect-client-supplier relationship, and will produce better buildings. ◀

LARRY SMITH:

► Our office is essentially a real estate consulting office. We are interested in the economic aspects of real estate. Our purpose is to identify the economic potential of property and to correlate it with the economic potential of the occupant or owner.

In the course of that work we are associated with architects because the improved uses of these properties always involve the creation of new improvements.

We have found that the objectives of the architectural offices with which we have worked have been identical; but to say that the architects have always seen the identical road as our office may be open to question! But one of the experiences we have enjoyed is that in each case we have brought into harmony the objectives of the real estate owner and the imaginative concepts of the architect.



One factor which exists in real estate, of course, is the characteristic of all real estate which separates it from almost every other physical item, and that is its fixity of location.

The fact that no two pieces of real estate are identical—even a separation of one hundred feet will produce totally different characteristics of location, exposure to traffic, and all the other incidents that bear on any piece of property. Consequently, the proper identification of the real estate to the best and highest use involves not only characteristics of improvement that would be necessary to bring about that highest and best use but also the limitation on the investment.

It goes further than that—to consider the user of that particular improvement who may be most likely to get the maximum value out of it.

When you are dealing with real estate structures it is rather obvious that a particular department store building, for instance, with facilities of possibly one hundred fifty thousand square feet, may in the hands of one user not produce the highest and best value but in the hands of a competitor it may.

We are frequently asked whether an architect should be employed at the inception of a project or whether we should develop a concept of the economic value of the project before the project is under way.

Our attitude is that the architect should be employed at the same time we are, if we are to be employed on the project at all.

After the preliminary investigation has identified the reasonable use of the property we believe it is important that the architects should be promptly engaged because it has been our experience that the economic potential of the property is dependent not only on the location of that property but dependent very largely on the improvement that may be created for it. So it is obvious that in large regional centers the economic value is dependent not only on location but very largely on improvements created.

AIA HONOR AWARDS

*President Richards presents an
Honor Award to I. M. Pei (left)
and to James Lowrey and
Charles Colbert (right).*



One of the things that disturbs us in looking at a market analysis of a particular piece of property is that frequently the market study may be developed in a vacuum without reference to the improvement that is to be created.

We feel that the architectural profession is very important in determining the economic potential of property, not only because its improvement is important in determining the economic potential of a property, but also once that best use is determined I am convinced that the extent to which it can be realized is dependent on the quality of the design of the project by the architectural office.

The architectural office, we feel, performs two functions with respect to rental or investment real estate. One is to assist in determining the concept on which the best use is predicated and, the second is to develop the economic potential that may be identified for that particular property.

I like to use an illustration from our own investment experience relating to a little project in San José, thirty-five thousand square feet—not a major regional center. It is a little shopping center with food market of twelve thousand square feet in a relatively poor location. We had personal reasons for wanting to have it developed. In that particular case there was a thirteen or fourteen per cent margin. We would have difficulty with that figure for any of our clients.

The project cost ten dollars a square foot of building area, excluding parking space. It is a delightful little center. The customers compliment us on it continually. The investment experience with it over the last three or four years is such as to satisfy us completely but the most worthwhile expenditure we made was to be sure that we had the best design possible for the project.

I now would like to speak about some of the problems that exist with regard to the particular type of building project with which we have done a great deal of work in the last fifteen years—the shopping center. I would like to mention six areas

of disagreement in connection with shopping center projects among developers and owners of property. And I will show you where I believe the architectural profession can make a real contribution in attempting to arrive at the best solution in individual cases.

These factors are: first, the use of basements. I feel that it is highly desirable to develop the basement to the maximum area possible. We get substantial agreement from developer and insurance companies. The difficulty exists because not all owners understand how to use basement facilities adequately; also because often architects may not have understood how to design them to be used flexibly.

The second element is: whether to use underground or surface delivery methods. Here again we believe that the architectural offices can make a tremendous contribution to the owners in properly identifying the cost associated with various types of delivery, and also considering alternatives from the standpoint of design because where delivery facilities are created for underground use the results are unsightly in many cases.

The third point is the use of the airconditioned mall. Some owners, I find, would not build a project without one and there are equal numbers who would not build with one. Here again I think the architectural profession can contribute real understanding because that problem is based on economics not soundly presented to the owner.

The fourth point is the problem of the use of central utility plants—heating plants and airconditioning systems. Here again it is a matter of proper identification by those working on the project and an understanding of the fact that the problem involves not only the engineering characteristics of this particular type of plant, but also requires both tenant acceptance and owner acceptance of a simple plant that will suit all operating characteristics of the state where it is located. Sometimes engineers have overlooked the actual labor conditions in the state under which the plant would have to operate.



AIA HONOR AWARDS

Minoru Yamasaki (left) and George Saunders and George Lawrence (right) are shown here receiving their Honor Awards from the President.

The fifth problem on which there is considerable discussion at the present time is the use of double-fronted stores. This is related also to the airconditioned mall and the delivery area. If delivery is at ground level it would exclude entry to the parking lot, and if the airconditioned mall is to be developed it is desirable to have all the traffic off the mall. Under those circumstances there are two reasons for limiting entry to the stores to the mall side and that would be the determining factor.

The sixth point on which we would like to see enlightenment is the extent to which pedestrian ways can be used for merchandising.

There is a seventh point from a real estate standpoint: Probably the greatest contribution of the architect to a shopping center is the creation of the largest possible proportion of high quality rentable area. This has usually been accomplished in projects in which the design has provided the greatest beauty and charm for the customer—we think of the center in Minneapolis or Carbondale at Baltimore. These are particular examples in which the architectural concept can be the controlling factor with owners and can determine the course of action to be followed.

We believe that the principle of soundness of design applies not only to rental projects but those sponsored by public organizations and institutional projects as well.

I would like to point out that the sound economics and the sound design of these projects in turn influence the tax base of the community.

There is an interrelationship of all elements in the modern metropolitan areas that is so close that their designs can influence not only the tax base, and the burden of taxes on that base, but they can also influence the economic ability of taxable property to sustain the tax load.

My final point is that the public and private responsibility of the architectural profession is therefore very great in protecting and enhancing all values—both economic and human. ◀

ALBERT D. HUTZLER, JR.

▶ Although I have been invited to participate in this panel as a member of the retail fraternity, I am broadening my remarks to cover the problems of downtown as seen by a retailer.

Naturally, retailing is concerned with the loss of traffic in the downtown areas of our cities, and this applies to Baltimore just as well as to all other old large urban communities. We, in Baltimore, have taken steps to try to reverse the trends that are so apparent.

Several years ago a group of retailers banded together to form the Committee for Downtown. The purpose of this Committee was to attempt through promotional and other means, to attract more people to the area. It was very quickly realized this could not be accomplished on a short-range basis. The Committee for Downtown then was enlarged to include not only retailers, but all real estate interests, hotels, restaurants, banks and any other organizations concerned with the downtown area.

At approximately the same time a similar group of people formed an organization known as the Greater Baltimore Committee. Its purpose was to tackle specific problems. It was patterned somewhat after the Allegheny Conference in Pittsburgh. The Greater Baltimore Committee, in turn, set up an organization known as the Planning Council of the Greater Baltimore Committee, a private planning group. They were fortunate to secure the services of an extremely competent planner, David Wallace, who developed his own able planning staff.

The Committee for Downtown contracted with the Planning Council to develop a plan of urban renewal for the Central Business District. Within a year the Planning Council proposed as a first project, that which is known today as the Charles Center. Subsequently, they have delivered to the Committee for Downtown a plan for the Central Business District. Through better land use and a higher standard of esthetics, it is hoped a reversal of the economic



deterioration of downtown will take place within a relatively few years.

[EDITOR'S NOTE: Mr. Hutzler then showed a series of slides illustrating the economic consequences of design—or the lack of it. These included a graph indicating the contrast between the steady increase in property assessments in the city of Baltimore as a whole and the dramatic decline in the central business district. He showed vivid examples of deterioration in the downtown area, followed by proposed remedies suggested by the Charles Center plan, which *Journal* readers will remember having seen in the issue of March 1959.]

One of the most important aspects of the Charles Center project and the Central Business District plan is the economic consequence of the design incorporated into these projects.

I believe it is fair to say that the design was limited by the necessity for justifying the projects economically. Underlying the thinking which brought forth these projects was the necessity to make them economically feasible. It was necessary, therefore, to design the projects to insure not only economic feasibility, but an esthetic treatment which would attract investment money to the area.

It is a recognized principle of planning and development that good design has an economic value. It is important to understand the relationship between the attractive and useful product resulting from planning and the ability to attract and offer security to investment capital. It is also important to recognize the underlying principle of urban renewal—that the power to condemn private property and to resell it to another private user rests in great part on the design resulting in greater economic value for the city as a whole. The Charles Center project

is an outstanding example of the use of design to create added economic value.

In this project it is important to maintain the land coverage, height of buildings, the public open spaces and general esthetic treatment so that the area will be attractive to office workers, investors and shoppers. The shopper is drawn to well-planned and well-designed areas and once there is enticed to increase the amount and value of his purchase. This is an economic consequence of design which applies not only to internal design of retail stores, but equally to the external design of the store and the neighboring area. The over-all esthetic effect of a regional shopping center or a downtown determines, in part, the effectiveness of its ability to draw customers.

The lack of design is one of the great problems in downtown today, along with the problems of transit and traffic, and the cost of parking a car. In fact, design is all that most downtowns need to compete more favorably with suburban shopping centers.

Charles Center, the retail mall and other such projects will add good design in order to increase economic opportunities for investment, retailing and commercial activity. Good design, such as in Charles Center, creates a totally new product—a new downtown—which makes it possible to ignore old standards. Today, many cities which have poorly designed downtowns have a program of retrenchment which, in reality, only accelerates the deterioration. Tomorrow, with a well-designed downtown, new workers, new shoppers and new uses will appear. A pleasing shopping or office area will make downtown living possible again. Downtown living and attractive work and shopping areas will give economic justification to downtown entertainment and cultural facilities.

Once these new plans become reality, then the declining assessment trend will reverse itself and the great cities of America will no longer be doughnuts with the downtown as the hole. ◀

J. E. DREW:

► Our theme is the Economic Value of Design. But if I were going to select a text for this talk I might choose it from Genesis 11:4: "And they said, let us build a tower whose top may reach into heaven and let us make us a name"—for that is the story of Lever House.

I want to discuss some of the important elements of the design of Lever House which have created rich and continuing economic benefits for my company and its people. And I want to tell you how the values

inherent in the design of the building were fully realized and perpetuated through a carefully-planned, long-range public relations program.

In order to achieve outstanding success with any building project that involves new concepts of design and function, two factors must be present from the very beginning — a relationship between client and architect that permits the free exchange of ideas, no matter how unorthodox; and a mutual understanding of the objectives of the building. Lever House provided a dramatic example of such a relationship and this is revealed in the building itself.

The basic need of the company was for a structure of approximately 130,000 square feet of office space that would accommodate about 1,200 employees. This could have been accomplished by the construction of an orthodox eight-story building on the present lot with few if any distinguishing marks.

Lever Brothers wanted more. We wanted a building that would become a symbol of the company and would reflect the personality and character of the organization, its people and its products. We wanted also a building that was efficient, comfortable and economical.

Our architects, the firm of Skidmore, Owings and Merrill, shared this thinking and met this challenge. The result is Lever House.

This kind of teamwork, I believe, indicates a pattern for the future—a pattern which carries a heavy responsibility for the architect. If the client lacks imagination or daring, and many do, then these qualities must come from the architect. He must have the courage of his convictions or our cities will continue to be a complex of cracker boxes.

Lever House has made striking use of three precious commodities—light, space and air. It does not jostle its neighbors but with a quiet dignity and beauty stands alone, leaving room on each side of its tower so that all who live around it can also enjoy sunshine and breathing space.

On the ground floor there are no stores. Instead there is a radical departure from the usual type of commercial structure — a great open space with a beautiful garden. This provides a peaceful place for the passerby to pause and rest, to participate in the pleasures of the building and thus indirectly to become associated with the company itself. In other words, we are sharing our advantages with all the people of New York.

I want to emphasize one tremendously important fact about the building—it *works!* Design was geared to function. It was not something that was separate and apart either as an exercise in architectural fantasy or a client's indulgence in a personal whim. It is a solid, working, efficient, economical office building.



It provides pleasant, comfortable and practical working space for some 1,100 people.

This practical aspect was recognized by Office Management Magazine shortly after the opening of the building when it presented Lever House with an award as "the new office building selected as outstanding in design and layout." The editors termed it "the most efficient and outstanding office building of the year."

That leads us to the basic concern of this panel—the Economic Values of Design. I mention but briefly the economies of construction made possible by a building of this type. I know you are familiar with the savings growing out of the use of glass walls instead of familiar building materials.

You are also aware of the economy achieved through the use of sealed windows rather than the various types of movable windows. By the use of fixed windows, the company realized a saving of approximately thirty per cent on the cost of window installation.

These savings were in the initial cost of construction, but the sealed window design continues to pay dividends every year. For example, we enjoy a much lower office cleaning and maintenance cost, because of freedom from dust and dirt; painting and re-decorating are required at less frequent intervals. These windows make it possible to maintain a more effective and less costly heating and air conditioning system. I always like to mention our famous window washer. With this device, two men can wash the entire building in five days, and I mean the entire building, not just its 1,404 windows. This is a feat which cannot be matched by the bucket brigade.

The design eliminated another type of distraction—noise and employee traffic. Elevators and mechani-

cal facilities are confined to a single area in the back of the building, resulting in a different kind of economy—more productive work.

Indeed, the effect of the building on those who work there is significant and far-reaching and is directly applicable to our theme.

Briefly, this kind of building has attracted better type employees, has resulted in less turnover and more productive work, greater efficiency and savings of time and money; and, above all, happier and healthier men and women.

In talking about economic factors, except in the area of building materials and construction techniques, it is inevitable that to a considerable extent you must deal in the so-called intangibles. This, however, is not true of Lever House. Let me give you a few specific, practical examples.

The biggest personnel problem of most large corporations in the New York area is that of recruitment. This is not a problem at Lever House. The day after the publicity on the building broke in the magazines, newspapers and on the air, our personnel department was swamped by exactly 782 applicants for jobs. Without exception, they declared that they were there because they had been attracted by what they had read about Lever House.



AIA HONOR AWARDS

Bruce Walker is presented his Honor Award by President Richards. A complete section on the 1959 Honor Awards will be found in the June issue of the Journal.

The building and its design made the difference and we have a yardstick of our own to prove it. For some two years before Lever House opened, we were located downtown on Varick Street. There we had the same job opportunities, the same benefits, the

same hours, and the same salaries as when we moved to the new building on Park Avenue. Recruitment at Varick Street, however, was a tedious and difficult problem compared to our experience in the new building. This means that Lever Brothers can be highly selective in choosing its new employees.

There is another facet to the employee situation in which design and facilities are important. That is the problem of turnover. And now we are getting to the mother lode of economic values.

In 1958, the average record for employee turnover in Lever House was exactly thirty-seven per cent of the average reported for all large companies in the New York area.

Pleasant working conditions were a major consideration here, enhanced by a generous benefit program, a variety of job opportunities and good salaries.

These are related, in a sense, to the building. I believe that any company with the vision to authorize a design like that of Lever House is the kind of a company that will provide these benefits, wages and working conditions. The two elements combine to create in the minds of employees and the community an attractive image of Lever Brothers Company.

There is one more factor relating to personnel. Every visitor, and we have some 40,000 a year, indicates on his registration card that he has been impressed by the friendly, courteous attitude of the employees and their very obvious pride in the building. The value of that kind of employee endorsement cannot be measured in dollars.

Another great asset is the advertising value of the design of Lever House.

Corporations throughout the country have for many years been working earnestly on what some of them call institutional advertising, or that which establishes good public relations for the business. Many more have been striving to create what they call an "image" of their company. Others seek symbols that identify their company such as distinctive trademarks.

Each company approaches this goal in its own way. You will recall seeing many magnificent structures topped by flamboyant, ugly electric signs or neon displays which proclaimed to the world that this is the "Whozit Building." Sometimes the company's trademark is included in lights of a different color.

There are times when this is desirable, but the same purpose can be accomplished much better by distinctive building design. There are no signs on the top of Lever House nor do they appear anywhere else in the building. Everyone knows it's Lever House.

Many companies buy full-page displays in newspapers and magazines and utilize radio and television

programs to tell their corporate story, hoping that by this means the public will gain a favorable impression of the company and its objectives. I have no quarrel with any of this. I have used all of these methods in the past. However, I now have had an opportunity to see what more effective results can be obtained through a striking building with a distinctive design.

Now, what is this "corporate image?" What does it mean and why is it important?

With the corporate image you can picture the kind of company you are in the minds of the people you depend upon for understanding and support — employees, suppliers, civic leaders, opinion molders, dealers — and customers. This applies with equal validity to an architectural firm as it does to a soap company.

A favorable corporate image means that the business enjoys the good will of the public which in turn is reflected by employee enthusiasm, community support and increased sale of products or services. Here again I link architects with soap companies. Each enjoys the same results.

You will recall that earlier in this discussion I said the company laid down specific requirements which the architects had to meet. One was to create a design that would symbolize our company and reflect our policies and objectives which in turn could be translated easily into an appreciation of the quality of our products.

How did the architects meet these demands and help us fulfill our objectives? What architectural techniques did they use to interpret what we told them about the company's policies and character? What did they do within the limits of good taste to attract public attention to these corporate characteristics?

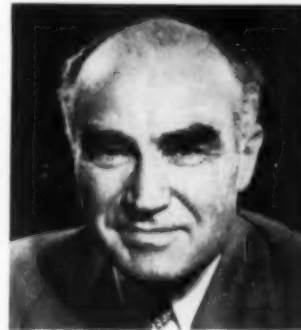
For the answers let's go back to the building itself.

First, you will recall that there are no stores on the ground floor and that it is an open arcade with a garden. At that time this in itself was sensational. Whoever heard of a company virtually throwing away some \$200,000 a year in potential rent in order to make available to the public and to its employees a park with a refreshing vista right in the middle of some of the most expensive property in the world?

This was an eye-stopper and a source of endless curiosity. How could any company afford it and why did Lever do it?

There were two reasons. We wanted to become a good citizen of the community and to make available something new and beautiful for our employees and our friends. The basic reason, however, was that by virtue of this design there was created an advertising medium of incalculable value.

Many people have tried to estimate the advertising value to Lever Brothers of the open arcade, the nar-



"Henry Robinson Luce, Editor and Publisher, eminent layman, distinguished citizen, having signally contributed to the advancement of the profession of architecture by his notable achievement in creating a public awareness of architecture through the printed pages . . ." In recognition of these services Mr. Luce was awarded an Honorary Membership in the Institute.

row tower, the wide terraces and the lavish use of space. Their results are most interesting. Almost all guesses exceed the cost of the building itself and run from \$7 to \$25 million. A few rather well-qualified people figure that the advertising return is worth at least a million dollars a year.

I do not believe you can measure this value in dollars and cents. However, we do know that the advertising value of the building is real and substantial and helps establish the kind of corporate image of Lever Brothers Company that makes friends and sells soap.

What is this image of Lever Brothers Company created by the design of Lever House?

First, we have a natural. The clean straight lines of Lever House with its shimmering glass tower suggests cleanliness.

Second, the daring design of the building itself implies that the company is a progressive organization with imagination, vision and courage. This impression is carried over to the products the company makes and has a profound influence on the customer's attitude toward the company.

In fact, every part of the structure inside and out leaves the visitor with a feeling of beauty, harmony and above all, efficiency of operation. This gives strength and credibility to the company's unconditional guarantee for the quality and performance of its products.

The beauty of the design and its treatment of space, light and air quickly made Lever House an important landmark of New York City. Too, it cre-



ated a trend for future building plans. Accordingly, people say that Lever House is a great contribution to the New York scene and served as a pace-setter in the great construction boom that is virtually rebuilding the city. Again, a symbol of leadership.

We now come to a part of the discussion of Lever House in which I had a very active part—the publicity and promotional programs for the building. I am told that no building in the world has received so much favorable publicity over such a long period as Lever House. This did not just happen nor was it merely a result of editorial curiosity. It was the product of a comprehensive, carefully designed, long-range program.

I have observed that too many clients and their public relations men work themselves into a frenzy a week or two before the opening of a new building, trying to develop a publicity program for that auspicious day. Such gestures have no lasting value and are designed more to flatter the president and perhaps his wife who cuts a ribbon than to create a favorable image of the company.

I am convinced that a blueprint for publicity and public relations is just as essential as the blueprint for the building itself. In making this public relations blueprint, the architect has a great responsibility. Your job doesn't stop when the building is completed. Long before that time you have an obligation to yourself and your client to see that your design is understood and fully appreciated.

This means that you must work in close cooperation with the public relations people who are making the virtues or features of the building known to the community.

I cannot over-emphasize the importance of your cooperation because I myself have seen what it means and how it works. The success of the Lever House publicity program was due in no small measure to the assistance of our architects. Through their understanding and patient effort, and most important, their ability to convert technical language into laymen's terms, they were able to provide an abundance of highly usable material.

This cooperation is not just a labor of love for the architect. You have a very definite self interest in seeing that your creation is thoroughly understood and fully appreciated not only by the client but by all who pass, pause and look. Through an effective publicity program for a building and its design, the architects inevitably receive an immense amount of advertising and publicity and widespread recognition for their skill and imagination.

Let me emphasize that everything that was done before and after the opening of Lever House up to the present time has been in accordance with a definite program. There has not been a single variation. This is a written program and I recommend that you insist that all promotional programs for your buildings be in writing. In that way you eliminate the dangers of "playing by ear," improvising as you go along, or yielding to sudden fits of inspiration.

The master plan for Lever House publicity was prepared a year before the building was formally opened. It consisted of a short and long-range program, moving in the same direction and with the same objectives, differing only in the time element.

When the plan was completed, we did something radical and unheard of in architectural, business or publicity fields. We "froze" all publicity about the building or any of its characteristics until we ourselves released the Lever House story. This was scheduled two weeks before the opening date.

By means of this freeze no supplier, contractor or anyone else involved in the construction and furnishing of the building could issue a story or picture about his special effort or contribution. This was accom-

plished by a letter to everyone involved. The response was excellent and there was not a single violation.

This procedure is not always possible, but where it can be done I commend it to your attention and use. Piecemeal stories by suppliers can chip away the base of publicity about the building and your design and when the time comes for the complete over-all announcement the impact is gone.

Under our plan we enjoyed fresh and complete press coverage because the story was new. The suppliers themselves profited because their special articles rode high on the crest of Lever's publicity and received far more attention than they would have otherwise.

We moved into the building three months before the formal opening date. Accordingly, we added new elements to the "freeze," such as no tourists, no pictures taken on the property and no discussions with any members of the press.

The heart of the plan, and I recommend this highly, was a fact sheet—or should I say book. Here the help of our architects was invaluable.

This factual information was not a mere recital of the highlights or details of the building. It consisted of separate sections, each of which was devoted to a description of certain aspects of the design and the building itself. These sections were developed so that each emphasized one or more of the features of the building that we discussed earlier. For example, there was a section on cleanliness, efficiency and economy. Another on beauty, comfort and convenience. Still another on the role of the building in the life of the community and how it made it possible for the company to become a good neighbor and good citizen. And, of course, all the statistics and technical information that any good writer would want.

This guide was used extensively in the preparation of both over-all articles and feature stories. As a result, the building was widely publicized around the world and the special features of its design became known to millions.

After the first few months we gave up trying to measure the amount of the publicity we received through our clipping services. Before coming to New Orleans, however, I had a check made, and while our records are incomplete, a realistic estimate indicates that Lever House has received more than one million column inches of publicity since its opening.

We handled the 730 different publications that covered the opening in small groups and the more important ones on an individual basis. And this is important—whenever an editor from a major publication visited Lever House there was always a representative of our architects present.

One more point on publicity technique — photo-

graphs. We had built a huge library of photographs covering almost every aspect of the building. These were made by the best architectural photographers in the country. They cost money but they were well worth it. If you are involved in a similar operation, insist on good architectural photography. You can't do justice to your design with a Brownie.

Publicity should not be confined to the opening day. It must continue on a systematic basis year after year. In Lever we find appropriate occasions for special stories or pictures. They are always available if you know where to look.

We continually keep in mind our community obligations and present in our lobby displays that harmonize with the building and still perform a public service. Among the outstanding exhibits have been the architectural exhibit at the time of the AIA convention in New York. We have also displayed annually the art work done by students in the city public schools. Recently we exhibited the fine work of members of the American Sculptor's Guild, which was not only productive of good will but of valuable publicity.

I want to mention only one additional point of the program — the continuing use of a picture of the building on almost every type of literature, form, carton, or television commercial produced by our company.

One closing comment on Lever House publicity. How much did it cost? The cost of the entire opening program, including releases, photography, invitations, booklets, luncheons and a host of other miscellaneous expenses totaled \$25,000. This, of course, did not include the salaries of our own staff, which handled the entire job.

What was done to create a favorable public relations opinion of Lever House and to enhance the economic values of its design can be done with any building that possesses some distinction of design no matter how small. The degree of success, of course, will vary with the character of the design and the nature of the public relations program built around it.

I have pointed out to you architects that you are very definitely involved in almost every aspect of the public relations program of the buildings you design. Accordingly, you are becoming more than just the architects of buildings. You are becoming the architects that shape the design for employee comfort, convenience and well-being. You are becoming the architects that build the way to community relations. You are becoming the architects that create the pattern of progress and profit and of corporate destiny. You are the men who are designing the America of tomorrow, which will stand both as an inspiration and heritage for the generations that follow. ◀



J. E. Drew

G. J. Morgan

Morris Ketchum, Jr., FAIA

Albert D. Hutzler, Jr.

Larry Smith

DISCUSSION:

► CHAIRMAN KETCHUM: First of all your Chairman takes the Chairman's privilege. He would like to give you a brief summary.

As you know, we have gone from the outside of the question to the broad general aspects of tools and technological material of design, to a general economic question, with specific examples of planning for the future and then to an accomplished fact—Lever House.

I want to emphasize one thing in my summary. I believe that while economic values are the cornerstone of design, good design never stops short after solving the economic problem. Designers who do so would produce only an architectural minimum, such as we see in New York, the run-of-the-mill curtain wall office buildings, duplicating so much of Lever House's exterior appearance, or that which we see in the commonplace dwellings of many a suburban community, or as we go along the highways that lead from downtown to the airport in many of our cities. Such buildings lack soul. They are merely structures. The materials, the proportions and color schemes used in building each have a vital meaning beyond that of profit and durability; they move through the mind, the eye, the heart. Into such buildings as one views them from a distance and then walks toward them, around them and

through them, one is conscious of constantly changing but consistently the story is told—a visual story with profound emotional meaning.

This was true of all the great buildings of the past and is just as true of the great buildings of today. Such great buildings possess intangible but priceless economic value. In themselves they proclaim this community spirit, the institutional integrity of those who own and use them.

Therefore, it is by creating this type of building that we architects justify our careers and prove the universal value of architecture.

Now, to our questions.

First, Mr. Smith has been asked if an architect calls you in on a project, a regional shopping center, for instance, how do you charge for your services?

MR. SMITH: Our experience with architects suggests that our charges are likely to be based on a formula similar to the one used by the architects themselves. We will on certain occasions act on just a straight time basis, the number of hours our employees put in and so on, in a manner similar to yours or we will quote a fixed fee for the services to be performed in a limited length of time.

If there is a study made, from that time on we will quote a specific fee—a thirty day period—a ninety day period—for a specific service.

Generally speaking, if an owner employs us on economic matters dur-

ing the entire duration of a project, our costs are likely to be about twenty per cent of the architectural costs on the same project—somewhere between twelve and twenty-five or somewhere between fifteen and twenty per cent on the average.

CHAIRMAN KETCHUM: In the education and training of architects, how and to what extent should they prepare in such fields as economics, land use and real estate?

MR. SMITH: I think experience in those matters is important but I am not sure that it would be necessary for the technical training in those subjects any more than I believe that it would be important for a real estate man to be trained in architecture.

I think that it is important for architectural offices to work with an office such as ours, because I believe enough understanding of the economics of real estate would rub off in such an association, making it helpful to both architects and real estate operators.

We believe we have benefited tremendously by the experience we have gained in working with architects. We never seriously thought of putting anyone with architectural training on our staff, though it has been suggested many times.

CHAIRMAN KETCHUM: I would like to suggest that the architectural schools might try to snatch some of your time!

CHAIRMAN KETCHUM: How do you implement the central business district plan to reality? Who finances each phase?

MR. HUTZLER: The implementation of the Charles Street plan is already under way within one year after the plan was developed. The ordinance that was necessary to be put through the city council declaring that area as a project area was passed and I believe unanimously. That means that the Urban Renewal Agency in Baltimore then had the go-ahead sign for development—and we have a very strong Urban Renewal Agency. That is now progressing and the first building that will probably get started in that project will be a Federal office building.

As to how we will get the other parts of the central business district



going—I think they will have to be taken piece by piece. The retail mall, which is the most dramatic part of the problem, will have to be studied for economic feasibility as well as for physical feasibility and we are now taking steps to do that. These other things will develop as they come along, each in its own context.

CHAIRMAN KETCHUM: The second part: Who pays for the mall connecting the department facilities and

stores? Is it not true that the four large existing stores enjoy advantage over other stores?

MR. HUTZLER: Those are two different questions. To answer the first question: No one knows at this point who is going to pay for it and probably the study that will be made will bring that out, but the Planning Council proposed that a private corporation be set up to develop the retail mall. No city funds probably would go into that.

Will the large stores have advantages over the small stores? Do the large stores have advantages over the small stores in any shopping center? I will answer it with a question because in some respects they do and in other respects they don't. It depends on how good merchants they are.

CHAIRMAN KETCHUM: Has the right to condemn private property for private redevelopment been upheld in Maryland courts?

MR. HUTZLER: It is rather obvious, with all that is going on in Baltimore, that it couldn't go on unless it was felt that there was a legal right to do it. I am not a lawyer but I know that the Federal Urban Renewal Act has been tested and these things come under the Federal Urban Renewal Act and downtown was declared an urban renewal area and so designated and approved.

CHAIRMAN KETCHUM: So often an owner who has not proper public relations people in his organization does not see the economic value of good design. With this situation existing in so many communities how does the architect go about approaching the owner, explaining to him what advantage he can have from a well designed building?

MR. DREW: When the architectural firm makes its presentation they might consider something like this: In presenting the design point out the one, two or three, commercial, or marketing, rental or cultural advantages—whatever the type of building may be and emphasize those points.

One other point is important and that is that the architect himself has access to public relations counsel. He doesn't have to have somebody on his staff. He can employ a public relations counsel.

There are many experienced in building operations and most of the corporations you are dealing with do have public relations departments of some size or kind.

Bearing that in mind I would say go to your salesman or your advertising man or your marketing vice



president, men who are more apt to be aware of these things than the treasurer or the administrative officers.

I think that here is a field of co-operation where both elements may bring in a third party, a competent public relations counsel, for the term of the job, to interpret the possibilities of the project in the form of a program and direct the carrying out of the program. ◀





AIA GOLD MEDAL PRESENTATION TO WALTER GROPIUS, FAIA

PRESIDENT RICHARDS:

► I am now honored to bestow the Gold Medal of The American Institute of Architects on Walter Gropius, FAIA, Architect, Philosopher, Teacher.

Your citation reads:

During the greater part of a half century you have held steadfastly to one purpose, the reunification of art and science. You would have the connoisseur in design become once again the creator. You would restore to primacy the nature of materials and the march of technology, displacing a blind dependence on historical patterns.

This turning from the role of scholar to the role of master builder has not been brought about without struggle — in Germany, in England, and in America.

To you as pioneer have come the usual rejection, ridicule, refusal to understand, but your singleness of purpose, your patience, your weaving together of principle and practice—all these have proven invincible and triumphant.

After centuries of timidly marking time, architecture has been aroused by your vision, and by those you have inspired, to take again the straight road ahead. ◀

80

WALTER GROPIUS:

► Mr. President, Fellows, Ladies and Gentlemen, with deeply-felt joy and satisfaction I accept this precious Award bestowed on me. Your generous words of appraisal are being savored by one who, for many years of his life, has had to make a stand alone and without the backing and encouragement which come naturally to a man who is identified with the specific national background into which he was born.

I have been "nobody's baby" during just those years of middle life which normally bring a man to the apex of his career, when seed sown earlier should have come to fruition and when confidence gained should have resulted in greater tasks and responsibilities.

My various roles as architectural revolutionary, political persona non grata with Hitler, enemy alien here during the war and—most suspect of all—university egghead, did not help my prospects as a practicing architect much, and so I stand before you as a

man who has just begun—after a long teaching interlude—to pick up an architectural career he left behind in Germany twenty-five years ago.

Is there a symbolic meaning in the fact that, when I began my work in this country, the New England setting I found myself in was just as full of venerable tradition as the one that surrounds us here at the moment when that work is given the seal of approval by my professional colleagues of the AIA? This setting isn't as incongruous as it may appear to some of you since I, myself, come from a long line of architects who contributed valiantly to the architectural expression of the early and late nineteenth century, and, though this took place on another continent, there are of course bonds of international cultural value that tie us together and make me feel at home in the unique atmosphere of New Orleans.

I only wish I could live long enough to be able to attend a future AIA Convention in New Orleans from which the shadow of segregation, which now so deeply disturbs our mind, has at last been removed.

Tradition, seen from the architectural point of view, has, of course, always meant more to me than the easy imitation of the outward forms of past periods or past modes of life. It has meant capturing the real spirit of a certain region as it evolves through long interaction between the natural setting, the type of people who inhabit it, and the dominant spiritual and practical factors that determine their way of life. Approached in this way, any major shift in the production, techniques and social order of such a region should find expression in its architecture so that the living issues can be read from its lines as well as those of the past.

"The living issues" . . . Looking back into history it always seems that past periods were acutely conscious as to what constituted their major concern, and only when we come down to our own period does it seem so fiendishly difficult to agree on what we would all consider to be our most important, common motives and aims. But unless we find out and bring sacrifices in order to be able to demonstrate them clearly, we shall not understand ourselves, much less make us understood by others.

In the recent past we have concerned ourselves more with defining ever newer *means* than with defining *ends* and we have now amassed such a tremendous arsenal of techniques that their bristling display has nearly robbed us of our sense of balance.

Twenty-two years ago, when I first arrived in this country, it was, for instance, still possible in Massachusetts to squelch an unusual proposal with the words "It isn't done." This, of course, can either be a virtue or a handicap, depending on how it is used.

It was an impasse which could not be overcome by clever argumentation since its mainspring lay in certain agreements between people who had accepted a particular code of life and considered themselves bound by its unwritten rules.

No such code exists today; everything *can* be done and, most certainly, *is* being done. Our cities have taken on the look of a free-for-all, wild competition to engage the mind, heart and body of its populace and all sense of propriety and discrimination seems to have been swept away by this unlimited technical dam-burst. The old adage "Let's put first things first" has lost its meaning since we seem unable to remember clearly what should come first, and no visitor from Mars could possibly gain an understanding of our guiding spiritual conceptions by looking at our newest man-made world.

It is interesting in this respect to note that, if the democratic societies have, so far, not shown enough unity of purpose to bring about convincing manifestations of general cultural significance, the authoritarian societies have contributed even less cultural coherence in this century. Ideas can apparently be instilled by an act of will and with the help of strong directional control, but they can never be made to flower into art by decree.

What ingredient is missing in our way of life without which we cannot hope to emerge from visual chaos? The answer has almost thrust itself upon us for a long time now, but we are still far from a general recognition of the fact that a society such as ours, which has conferred equal privileges on everybody, must acknowledge its duty to raise the general level of responsiveness to spiritual and esthetic values by education. As it is, the individual is insufficiently trained to see and to observe the visual phenomena around himself: and his environment, in its present chaotic state, does little to provide him with the experience that beauty is a basic requirement of life and the precondition for organic building and planning.

The realization that only a broad educational attempt would eventually create the premises for a greater cultural unity had caused me to establish right after the First World War the Bauhaus in Germany and, when Germany reverted to the dictatorial methods I had hoped we had outgrown, to transfer my educational work to the Graduate School of Design in Harvard University.

In the meantime the Bauhaus idea has spread far and wide, but it also has been abused and distorted in such a manner that there is now a popular version of a fixed "Bauhaus style" which is tossed around in debate as if it had really existed as a rigidly defined formula. On the contrary, our strength was that there

was no dogma, no prescription—things that invariably go stale after awhile, but only a guiding hand and an immensely stimulating setting for those who were willing to work concertedly, but without losing their identities.

What made our group function was a common method of approach, a kindred way of responding to challenges of our day, a similar *Weltanschauung*, if you will. We knew that only a personal interpretation of a common phenomenon can become art, that only an individual searching of mind can find a conceptual attitude and pose questions of principle. But we also knew that it was imperative simultaneously to find the bond of a common expression to achieve a balance between individual initiative and voluntary subordination to a common principle.

Under these same principles, my partners and I are working in The Architects' Collaborative.

One of the bequests of the nineteenth century which still handicaps us today is the obsession with the idea that individual genius can only work in exalted isolation, a view which was quite foreign to other periods. It prevents the public mind from understanding the new efforts at collaboration among architects and artists which characterize the present development, and it constantly throws us back into unwarranted jealousies and confusions.

One of the fallacies of our present conception of life results, from the fact that a majority of people believe that modern organization man has found today's version of that indispensable ingredient of all cultures: the intellectual common denominator of a period. He has not. For with his new tool, automation, he performs only one aim: to compel each individual to abide by a narrowly circumscribed intellectual code, the focus of which is mere expediency.

Adaptability is rated higher by him than independent thought, and consequently the individual becomes lost within the group. Against this robotization of our society, we must set our conviction that keeping one's identity is superior to social usefulness at any price, and that a leveling process can never produce a cultural common denominator.

But didn't we only yesterday run down the rugged individualist? We did, but the pendulum has swung back sharply to the other extreme now and we have to discover the hard way that neither conformity within the group—which leads to tyranny by the majority—nor wilful extravagance of the individual can create a climate which favors the development of initiative and imagination, but that it is the normal responsibility carried by each individual independently within the group which provides the basis for the goal of a democratic culture: i.e., unity in diversity.



We stand at a moment in history that calls for a bold, imaginative interpretation of the democratic idea. Our generation is presented with a similar challenge as were the founders of our Western culture, the Greeks, when they deliberately buried the treasures and temples of their former existence under the triumphant symbol of their newly-found freedom: the Acropolis. Or, as Thornton Wilder has put it beautifully: "Culture under a democracy has its dangers, but also its hopes and promises. Here a new and tremendous theme opens up which will have to be penetrated by thought, investigated and expressed, the theme: man with head unbowed. Democracy has the new task to create new myths, new metaphors, new images to show forth the state of a new dignity which man has entered upon."

Only when a social or spiritual goal has thus become clearly identified in the mind of a society does it become the inner substance of its works of art and architecture.

There are certainly good omens on the horizon indicating that our country has begun to see the great task before us more clearly, and that the American architect has started to take the lead in the search for new answers to the challenging modern demands in planning and building.

Mr. President, may I end by repeating my heartfelt thanks for the very rare Award given to me on this, for me, so memorable a day. ◀



MORNING SESSION

Samuel T. Hurst, AIA, Dean

School of Architecture and the Arts
Alabama Polytechnic Institute

"Critique"



RESOLUTIONS



Samuel T. Hurst, AIA

Critique

► I accept the role assigned me here with a genuine sense of humility. One who presumes to be critical bears heavily the burdens of objectivity, of wisdom and of prophesy, the duty to inform and at the same time to provoke, the temptation to carp and to pontificate. For the critic's task I am ill-equipped, being a product of an educational system still narrowly specialized and not enough concerned with breadth of education or with comprehensive wisdom. I would like to think today that you seek comment from one in the field of education because our convention is fundamentally an educational affair, a part of that essential program of continuing education by means of which any profession justifies its existence and earns the right to public confidence and trust.

It is a simple fact of life that thinking man continually seeks justification of his works; justification to himself, to those whom he serves, to that higher purpose in his life which he feels and may call God. Justification is necessary in any personal or social order based upon responsibility of choice and action. Where choice is unavoidable choice begets action. Action risks success or failure and is accompanied by responsibility. Where responsibility is great justification becomes urgent. It poses for man the great life questions of "Why," why be, why work, why serve; for us the questions, why design, why design as we do design? In the great Biblical myth recently made so real by Archibald MacLeish in the play "J.B." a good and

responsible man called Job seeks to justify the world as God and Satan play tag with his soul:

"whence cometh thou" asks the God symbol to which the Satan symbol replies,
"from going to and fro in the earth, and walking up and down in it."

Ours is not a simple "going to and fro or walking up and down in it," but is rather an avowedly purposeful existence. We invite responsibility, we seek leadership, we proclaim beauty and offer our readiness to provide it, along with a full measure of usefulness, for as little as six per cent. No longer do we limit our extended service to buildings, but hold out our willingness, and by implication our capacity, to "plan man's physical environment," "to improve the social order," "to design for survival," to practice a "social art for all men" and to do other high-sounding things of real and indispensable benefit to mankind. Lest we fall victim to our best public relations it is good that we annually ask ourselves the questions, the whence, what, why, whither questions and seek honestly and perhaps humbly to find answers in our works.

You have heard clear statements from some of our profession's ablest individuals and have seen here exciting evidence of their work. They have been justified by recognition and indeed almost sanctified by successions of followers. It is not my purpose to evaluate their contributions but rather to call us back to

look at some of the troublesome realities of here and now, to observe a few things and to launch a few ideas, simply if possible, not in the elliptical phrases which so often characterize our pompous utterances.

How good is our "planning of man's physical environment" in New Orleans, or any other city or town in the land? Humility becomes us as we answer this question and as we contemplate the architect's retreat from greatness and his equivocal status in our time, or as we measure our national architectural product against our vision of "the Mother of the Arts." And we hear the God symbol of MacLeish as he says:

"You won't find it beautiful,
You understand."

To which the Satan symbol replies:

"I know that.
Beauty's the Creators' bait,
Not the Uncreator's: his
Is Nothing, the no-face of nothing
Grinning with its not-there eyes.
Nothing at all! Nothing ever!
Never to have been at all!"

It is too easy for us to measure our production of architecture by the premiated published work which is systematically and attractively served up by the professional journals. To do so is self-deception.

Having passed the screen of the publishers, such work is dealt with in the most gentle manner. In the words of one of our able editors, "let us resolve that constructive criticism is to be encouraged. If we are to pick up our avoidable option to do work with deeper meaning then we must have a sharper sense of evaluation. The magazines are hamstrung in this respect because the architects whose work we publish will not allow critical presentations."

I applaud this resolve but I cannot accept this abdication of journalistic responsibility, nor the implication that architects are so thin-skinned as to condone only the treatment of sweet accord. I should like to direct this commentary not toward the exceptional, recognized, published architecture of today, or the forward echelon of designers it represents, but rather to the ordinary, undistinguished, unrecognized and unpublished work which constitutes the bulk of our practice and largely shapes the new face of our land, the no-face of the sprawling urban scene which demonstrates our enormous capacity to replace God's beauty with man's ugliness.

No profession can, I submit, be justified by the exceptional performance of its ablest men. My concern is for the norm of ordinary practice and ordinary architects, and for the philosophy and method, or lack of it, which predestines so much of our effort to mediocrity.

And my concern is with that body of sensitivities and disciplines which can produce a whole building and make architecture a reasonable Art, available and useful to all men.

I shall not speak here of the principal movements, styles, schools or directions of modern architecture, with Purism or Primitivism, or Sculptural Formalism or Structural Expressionism, with Ranch House Contemporary or Spinning Wheel Modern.

I am not concerned with style as a self-generating force, or with architectural symbols as such. I am not interested in an aristocracy of precious buildings or an élite of creative designers. Both will exist and serve well the cause of progress, and critics more capable than I are available to evaluate the results. I *am* interested in a higher level of performance by a great many more architects producing projects which become progressively more distinguishable as useful art. I am concerned for a genuineness which can produce honest work. I am concerned for a wedding of philosophy and method which is comprehensible to the public and distinguishable from the hocus-pocus which surrounds the so-called creative process.

I believe that architecture is sufficiently mature to be characterized by a coherent body of ideas, principles and practices. I believe that a method may be taught by means of which philosophy can be put to work. Without philosophy and method clearly recognizable and broadly practiced our professionalism is a hollow illusion. One can, I think, defend the contention that we are not yet a profession if the scope of our effectiveness is any measure but rather we are struggling to evolve a profession and the point at which we may say we have succeeded is the point at which the public really entrusts to us the shaping of physical environment and with measurable distinction we discharge that trust.

I have spoken of the architect's retreat from greatness. Perhaps it is better to call it a retreat from responsibility.

The architect is heir to a great tradition, be it in large measure a myth. It is an aristocratic tradition based upon the historic concept of the master builder, enjoying enormous patronage and social and political status and elevated to pre-eminence among his fellows. Sitting on the right hand of the gods of ancient Egypt he was second only to the Pharaoh. He was "Chief Architect, Chief of Government, Prime Minister, Chief Justice, Chief of the Halls of Karnak, Chief of all the works of the King." So great was the reverence for this exalted office that the words Life, Prosperity, Health which properly followed only the name of the King, were sometimes added to that of the Architect.

From the master builder of antiquity, the engineer-inventor of the Renaissance, we are reduced in the public understanding to the "man who makes blueprints" and high school students are advised by their counselors to take mechanical drawing in preparation for entering architectural school. Of course the master builder was an unusual individual and no profession of architecture existed or claimed to exist until modern times. However, we perpetuate the myth and give lip-service to the idea that we have inherited his prerogatives. I offer several explanations for what I term our retreat from greatness; they fit a pattern, a pattern of drastically altered relationship of architect to social and political life and to the size of the job to be done. While kingdoms gave way to republics and crafts gave way to industrial revolution and stone technology gave way to steel technology and control of wealth spread from the few to the many, the architect specialized in becoming a "professional man."

While the demands upon his performance were increasing, he formalized his education in the academy, out of the main stream of social and technical change and encouraged the separation between conception and planning on the one hand and execution and construction on the other. In establishment of the professional role of man of service, he gave up the equally vital role of man of building. This kind of half-man was perhaps adequate to the eclecticism of the nineteenth and early twentieth centuries. He was most inadequate to cope with the explosion of new concepts, problems and opportunities which followed.

A new technology came, let us admit from the engineers—Roebbing, Paxton and others, and a new esthetic came, from the cubist painters and constructivist sculptors, and the two are only now beginning to meet. Missing still was a most essential third element, a new humanism which would remind us that architecture was for man, for man feeling, hearing, fearing, smelling, touching and loving as well as seeing; a new humanism which could put structure and esthetics in proper relationship to man, which could assimilate the meaning of Freud and of Thoreau when he wrote: "When the farmer has got his house, he may not be the richer but the poorer for it, and it be the house that has got him. But lo! men have become the tools of their tools. The man who independently plucked the fruits when he was hungry is become a farmer; and he who stood under a tree for shelter, a housekeeper."

Finally, while knowledge of the physical and social sciences expanded at a staggering rate, telling us things about man of which we formerly only dreamed, architecture indulged itself in overspecialized educa-

tion, dispensed too liberally by underqualified and underpaid teachers.

So I say that the architect's retreat from greatness is his failure to grow in relation to the job to be done. Our willingness to claim new prerogatives has exceeded our willingness to prepare for them. We have had to assume new areas of responsibility before we were ready to discharge them. We have in short, been too busy to be educated, too wise to need research, too arty to admit the engineer to our inner sanctum as a creative equal, too intuitive to submit to a systematic design procedure, and too good at selling to feel it necessary to improve our product. As a consequence, the body of our work can still be in large part characterized as esthetically whimsical and arbitrary as we chase off after each rising star of inspiration, technically inept and irrational as we disdain a respectable scientific method, and economically promiscuous if not actually reckless, as we bask in ignorance of some of the facts of life.

These consequences, I believe, need not be. Creativity is not slave to whimsy, instead it is the concerted response to intuition and experience, sensory, emotional and intellectual, disciplined by purpose, guided by intellect and justified by use. A systematic design procedure can exist, not guaranteeing our common genius, but increasing the chance for good work by ordinary men. Such a procedure has four stages: you may rename them, sub-divide them, or rearrange them, but essentially they are adequate to the design process. These are Interpretation, Ideation, Comprehensive Analysis and finally Dynamic Synthesis, as each design element reacts to the other and they are put together in a satisfactory equilibrium of interests to form a whole. Philosophy is at work at every stage as values are assigned, principles invoked and discipline applied.

Where then does the profession stand in the evolution I have mentioned? There is much cause for optimism as we note the diversity of good work being done. But let me here play the cynic's role long enough to look at some of the ugly faces of the professional image, faces which no amount of public relations make-up can substantially alter. They must be altered from within the profession by those sensitive enough to see, honest enough to recognize and strong enough to act. Without undue alliteration let me suggest at least four of these facades behind which we operate today.

1 *The thin-face of professionalism*

It is clear that architects are busy, enjoying an expanding volume of work, demanding more gradu-

aries than the schools can supply. It is not, however, clear that this full employment represents any growth of professionalism. In fact, it represents an expanding national economy and a growing skill in salesmanship on the part of the architect, in large part due to effective public relations and a strong national and local organizational effort.

It does not, I think, represent any real growth in public understanding or appreciation for the art of architecture, which should be our unique contribution. This is true because we too often compromise the art quality of our work in order to build it, and we compromise the truly professional quality of our service in order to keep the package dealer or the marginal professional from rendering it. Thus, I submit, professionalism is imperiled from without and within. We cannot serve the cause of architecture by doing a better job than the package dealer in delivering the same product he is capable of delivering. Rather we serve that cause by delivering a superior work, recognizably art as well as building. Else we become as he and indistinguishable from him and architecture diffused and lost in building save for the extraordinary work of a few men. What are the essentials of professionalism to which we need give allegiance? Perhaps they are these:

- a coherent professed philosophy,
- a dedication to service above reward,
- to integrity above expedience and
- to learning as continuing necessity.

Our culture historically recognizes three "learned" professionals, Theology, Medicine and Law. Must we not become the fourth?

2 *The fat-face of materialism*

I have quoted Thoreau who wrote from Walden Pond, "he who stood under a tree for shelter has become a housekeeper." The physical resources available to the designer today make it nearly inevitable that architecture reflect our great material wealth and development.

But I am concerned that we not create enduring monuments to a materialist society at the expense of our social responsibility and in spite of our acknowledgement that man himself is the object of our efforts to shelter his body, release his spirit, and nurture his development.

President Richards has repeatedly reminded us that "Architecture must serve all strata of society." I may say this is true in New Orleans, in Little Rock, in Montgomery and Atlanta as well as in Washington and Toledo.

Ours is an age in which the great potential of our technology is still too largely the servant of military preparedness on the one hand and capital

concentration on the other. It is an age which produces the finest housing in the world for its machines, its merchants and its actuaries, but has not yet organized itself to adequately house its schools or its people. By volume of ideas, architects have made great contributions to these fields, but by volume of construction it is slight indeed.

Therefore, we need to concentrate on the *distribution* of ideas and the in-fighting necessary to carry them through. For every monument of the masters there are a thousand modest buildings to be done and for every custom-built house a thousand humble homes that will not pay even a fractional fee. Out of these homes will come the clients of tomorrow's architecture. Who will do these houses which condition the character of the future? Will they be delivered by the architectural mid-wives as they are today, or will the profession really serve even if it is not so profitable?

3 *The all-face of superficiality.*

For eighteen months I have watched construction proceed at a snail's pace on a small bank near my office. Somehow it sums up for me the recurrent superficiality of so much of our design. Three colors of marble and two colors of metal panel and much expensive aluminum trim are employed to sheath a brick and concrete block structure, tying openings together in panels of expressionless verticality. There is nothing genuine in it, nothing which reflects a purpose or will or dominant condition or idea.

Design is in search of genuineness. We may find it in regionalism of material or climate, or in clear response to conditions of site, or in technological expression or in distinguishable cultural patterns or forms. I believe the embassies done by American architects abroad are a clear statement of genuineness as they capture the spirit of the cultures in which they are built. Why is this so difficult at home? Are we in America so heterogeneous as to show no character? I am not willing to think so.

There are notable examples out of the past, nearby examples on the Mississippi Gulf Coast where one of America's distinctive regional styles existed. So responsive was it to climate, site, and manner of living that its constituent elements are still valid today, airconditioning notwithstanding. Serious designers have long protested facadism. The advent of modular wall panels and masonry and metal screens of intricate richness still does not grant us license to ignore what goes on behind those screens. Texture is only one element of design, even in the hands of master Ed Stone, and no matter how rich to the outside observer, it should remember inner space and purpose.

4 *The no-face of conformity.*

Powerfull forces in our culture move us relentlessly in the direction of conformity. For brilliant commentary upon them, I refer you to Huxley's *Brave New World Revisited* and Galbraith's *Affluent Society*. Strongly independent work is rare at best. And certainly difference for its own sake is of no merit. However, the creative spirit withers and dies unless it can be operative within broad limits of acceptance and unless criticism, research and experimentation are a natural part of the process of expression. Let us search out the valid causes for diversity and nurture personal expression. The changing nature of the client, from individual to corporate or governmental and the structure of office organization put a premium on standardization, organization and group performance. All of these things promote the primacy of the average except as personal responsibility and personal brilliance is protected within the group.

Let us come finally to the theme of this convention. Design is many things to many people and I think we might assume that in its comprehensive sense it is the heart of architecture for most of us. I want to speak of it here in triadic terms, terms which I think state the problem, the triad of Disorder, Discipline and Dogma.

We operate within a precarious equilibrium between disorder on the one hand and the super-order of dogma on the other. Maintaining our equilibrium and under-girding design in all its applications is that body of sensitivities and disciplines of thought and action which distinguish creative effort. I am speaking of discipline in the sense of control, self-determined control, gained by obedience to purpose, to principles and to order; discipline which serves to free the mind by ordering its processes and to accommodate intuition by channeling it into useful pursuits. I am not speaking of blind discipline or frozen discipline which becomes dogma. Nor am I speaking of discipline as a branch of knowledge or academic research. To be sure the line between discipline and dogma is a narrow one and is drawn most often by each man for his own purpose. Without personal discipline the designer's field is a jungle of combat, where ideas devour each other and whimsy, bias, pre-conception and pre-judgment are the only victors. Just as a free society is possible only as a responsible society, so is freedom of design pursuit possible only with a disciplined mind. I want now to identify some of the disciplines which seem to shape our development and over against these to point to the dogma which obstruct creative processes and distort the results. This, over-simplified, is a kind of good man-bad man

situation with the good men becoming bad men as discipline proclaimed for narrow and partisan purpose, untested by reality or unwilling to acknowledge change becomes dogma.

1 The discipline of Learning and the dogma of the Learned. Learning is to the scholar and professional as breathing is to the infant child, a natural life-giving, on-going essential process. It is impossible not to learn something in the course of living, but most difficult to learn much except as the process is encouraged by every available means. Nor is it very possible to stop learning, except to die on the vine of life. The dogma of the Learned would let us believe that a plateau of knowledge exists upon which we might dwell with full assurance of accomplishment and no compulsion to go further. The body of knowledge expands far more rapidly than our ability to encompass it and today's Learned Man is too often tomorrow's Intellectual Fossil.

2 The discipline of Experience and the dogma of Tradition. Each of us brings to every new encounter with knowledge a background of experience, real, direct, describable and consciously or sub-consciously the source of our ideas, our values and our judgments. This experience as discipline provides a yardstick by which to measure new knowledge and understand its impact. Thus it serves the creative process. However, this experience as Tradition, accepted as dogma, accompanied by bias and loose emotional interpretation of its meaning, no longer serves our process but rather obstructs it and diverts the search for truth. I ask a sophomore student to design a boy scout camp. The first thing which enters his mind is the boy scout camp he first attended at age thirteen, and the wonderful tradition of Camp Walekulama. His first impulse is to design after the fashion and within the limits of experience at Camp Walekulama. Thus the creative process, architectural and intellectual, requires us to evaluate the meaning of our experience, yet escape the limitations on it, for Camp Walekulama may have not been designed at all, may have occupied a completely different terrain, and may be an utterly inappropriate prototype.

3 The discipline of Form and the dogma of Formalism. Form gives unity and beauty to life and makes it comprehensible to man, but form in itself is not an end. It is those elements which are formed and the resulting structure which is useful. To achieve form, we establish system. System corrupted is then elevated to a goal in itself becoming the dogma of Formalism.

4 The discipline of Continuity and the dogma of Conformity. It is continuity which relates present to past and to future and event to event in the chain of natural progression. Continuity allows

room for digression and accepts evolution; it does not require the new to keep the form of the old, but simply to respect the old for what it is worth. Conformity on the other hand makes no allowance.

5 The discipline of Communication and the dogma of Recognition. The creative individual in any field needs a degree of communication with his time and place. In the useful arts it is especially so. That communication may be that of violent opposition, complete misunderstanding or passionate acclaim. Communication becomes the dogma of recognition when he is so compelled by desire for agreement and acclaim that his work shapes itself self-consciously toward those ends.

6 Finally, the discipline of Acceptability and the dogma of Success. No honest man will contend that he does not seek the approbation of his fellows. Acceptability means reward for work done and the prospect of doing more. But the dogma of success subverts integrity to the purposes of the market place and the search for truth to the service of selling.

This of course has been an arbitrary alignment of good man-bad man ideas and perhaps needs apology to the words chosen to represent the bad. I have no real quarrel with these words. I have tried to say that good discipline becomes bad dogma only as we let it. Discipline is humble, honest, expansive in its effect, encouraging us to go out on a limb and perhaps to live there. Dogma is arro-

gant, restrictive, inhibiting in its effect, requiring us to be overly cautious, circumspect, often just average and above all secure. It restricts the creative process to the *popular* service of man. Ours is a responsibility to practice discipline and to defend it against overriding dogma in those enterprises in which we together are engaged.

Job, we know, justified his world and, we are told, "he had also seven sons and three daughters . . . and in all the land were no women found so fair as the daughters of Job and their father gave them inheritance among their brethren."

We may yet justify our architectural world and give inheritance to the generation of our children. Ed Stone has asked us to be the prophets of the twentieth century's Great Period of History. There is room for hope that it may be so.

There is here the promise of the vigorous idealism of the students who came to enrich this convention, of the steady philosophy of Yamasaki and of Louis Kahn who *do* have a "personal theory of design," and of the rich experience of Walter Gropius who at seventy-six exemplifies a life still devoted to learning, to purpose and to the relentless search for truth. Not even the futility of Philip Johnson, now Mies-less, can dim this promise.

Let us then *be* architects of the twentieth century; let us *be* a profession in the fullest sense of that noble word.

CONVENTION PERSONNEL

Recorder:

James Gambaro, FAIA

Credentials Committee:

William Bailey Smith, AIA
O. Pendleton Wright, AIA
Samuel A. Lichtman, FAIA

Alternates:

Charles Betts, AIA
Matthew Del Gaudio, FAIA

Resolutions Committee:

Albert S. Goleman, FAIA
Frederic E. Wigen, AIA
Albert W. Hilgers, AIA
Walk C. Jones, Jr., FAIA
Donald Powers Smith, AIA

Alternates:

Robert Levison, AIA
Joseph Slade, AIA

Tellers Committee:

Harrison J. Overturf, AIA
Joseph M. Shifalo, AIA
Nelson Chase Smith, FAIA





RESOLUTIONS

adopted by the 1959 AIA Convention

BYLAWS

[EDITOR'S NOTE: Proposed changes to the Bylaws were taken up at the Wednesday and Thursday Morning Sessions, but for the sake of presenting the actual business of the convention in one package, we have taken the liberty of including the Bylaws here with the Resolutions.]

After completing the Board's Report, the Secretary presented and the Convention approved the following change in the Bylaws:

1. *Change in Determination of Number of Member Delegates.* (Chapter VII, Article 2, Section 3, [b-1])

Delete the material presently appearing in Chapter VII, Article 2, Section 3 (b-1) and substitute in place thereof the following:

(b-1) If the number of corporate members in the Chapter who are not under suspension to the Institute is

<i>more than</i>	<i>and not more than</i>
1	6
6	21
21	36
36	51

Then the number of member delegates entitled to be accredited to represent them shall be

- 1
- 2
- 3
- 4

and so forth, with one additional delegate for each additional fifteen members or fraction thereof.

2. *Change in the Method Of Nominating and Electing Regional Directors.* (Chapter VII, Article 4, Section 1 [b])

The Board of Directors reconsidered its approval of the above Bylaw change, because it was also under consideration by the Committee on Structure and threatened to interfere with a possible conclusion of that Committee. Therefore the Board withdrew its support. However, a Member requested that the Bylaw change be discussed on the floor, which it was at some length, with the

ultimate result that it was referred back to the Board of Directors.

3. *Assignment of Corporate Members.* (Chapter II, Article 1, Sections 2 and 4)

The purpose of this proposed change was to make it possible for a member, under special controlled conditions, to be assigned to a Chapter of his choice, in whose territory he did not work or reside, without the approval of the Chapter of original jurisdiction.

The proposed change was tabled.

RESOLUTIONS

Resolution No. 1, submitted by New York State Association of Architects, AIA—Title: "Plan Services."

Whereas, the Institute has adopted a policy in opposition to plan services, stock plans, and any marketing of professional services on a commercial basis, and has published said opposition under AIA Policy Statements, 1957 Edition, Document No. 278-B, page 9, to wit:

"Plan Services—The American Institute of Architects is opposed to any device or practice which would militate against the opportunity for the professional practitioner to exercise his training and ability to the fullest extent. The American Institute of Architects is, therefore, opposed to plan services, stock plans, or any attempt to market professional services on a commercial basis. Such attempts or practices are not in the public interest as the public is thereby led to believe that an adequate professional architectural service is being rendered, whereas such is not the case;" and

Whereas, the New York State Association of Architects desires continuously to conform with AIA policies, and by unanimous vote at its 1958 Convention has actively and affirmatively concurred in this particular Institute Policy and

Whereas, The New York State Association of Architects holds further that these practices cause deterioration of the position and value of ar-

chitects as a group in the eyes of the public; and

Whereas, it has been found that this Institute policy is being ignored or blatantly disregarded, not only in New York State, but on an interstate and apparently a national breadth; and

Whereas, it is the opinion and desire of the New York State Association of Architects that this Institute policy should be more firmly stated and placed in effective form; now, therefore, be it

Resolved, That the Board of Directors of The American Institute of Architects make a further study of plan services, stock plans, and any other attempts by architects to market professional services on a commercial basis; and, if such study confirms that these practices are contrary to the Standards and Obligations of Professional Practice, to set up a new Mandatory Standard which would make a member found to be engaging in such practices subject to disciplinary action.

The Committee having received the consent of the sponsor has referred this Resolution to the Board of Directors of the Institute for consideration and action at its post-convention meeting.

Resolution No. 2, submitted by E. James Gambaro, FAIA, Brooklyn Chapter, AIA—Title: "Recognition of Institute Affiliation by State Organizations."

Whereas, the New York State Association of Architects, a state organization of The American Institute of Architects has, for some time, not fully recognized either of its own affiliation with the Institute or that of the ten Institute Chapters in the New York Regional District by properly identifying them in the Association's publication, the *Empire State Architect*, its roster and all other documents; and

Whereas, this is not only contrary to Institute and Chapter Bylaws, but also conveys the erroneous impression that there are no Chapters of

the Institute in the New York Regional District; therefore, be it

Resolved, That the Board of Directors of The American Institute of Architects be requested to instruct the Board of the New York State Association and the Boards of all other state organizations of the Institute who are not doing so, to fully recognize and clearly state their affiliations with the Institute and properly identify the Chapters, in accordance with the Institute and Chapter Bylaws, in all their publications, rosters, documents, etc., and also, when names of officers, Board members and committeemen of these state organizations are published, to state their Institute and Chapter affiliation.

The Committee on Resolutions, having received the consent of the sponsor, has referred this Resolution to the Board of Directors for their action at its post-convention meeting.

Resolution No. 3, submitted by Southern California Chapter, AIA—Title: "Compensation for Professional Services."

Whereas, The accepted standards for compensation to the architect for professional services do not recognize certain present-day costs of rendering such services as they are related to the increased complexity of contract documents, the multiplicity of reviewing agencies and the taxes on business operations of the profession; therefore, be it

Resolved, That The American Institute of Architects refer this matter to the Committee on Fees and Contracts with the request that they study the problem resulting from these factors and submit a proposal for the proper correction of the recommended standards for compensation to the architect; and be it further

Resolved, That the report of the Committee be submitted to the 1960 Convention of the Institute in San Francisco.

The Committee, having received the consent of the sponsor, has referred this Resolution to the Board for consideration and action at its post-convention meeting.

Resolution No. 4, submitted by Washington State Chapter, AIA—Title: "Package Deal."

Whereas, the "Package Deal" in all its variations, including the "lease-

purchase" procedure, is a continuing problem to the practicing architect; and

Whereas, the previous studies of the problem by Institute committees has not resulted in a plan of action; and

Whereas, the technique involves important basic principles such as economics, relationships with the other design professions, relationships with government, and professional ethics; therefore, be it

Resolved, That the Board of Directors authorize a complete restudy of the package deal problem including the possibility of retaining counsel to analyze the merits or demerits of the system as reflected in actual case studies.

The Committee on Resolutions, having received the consent of the sponsor, has referred this Resolution to the Board for consideration and action at its post-convention meeting.

Resolution No. 5, submitted by Santiago Iglesias, Jr., AIA, Delegate of the New York Chapter, AIA—Title: "Appreciation of Committee regarding School of Architecture at the University of Puerto Rico."

Whereas, An AIA Committee visited Puerto Rico to make a study and report on the establishment of a School of Architecture there; and

Whereas, This committee composed of architects Buford Pickens, Walter A. Taylor, Alexander Cochran, John Noble Richards, President; Trevor Rogers and Carl Feiss, rendered a most intelligent and outstanding report on this assignment; and

Whereas, This report was endorsed by the Committee appointed by the Chancellor of the University of Puerto Rico and unanimously approved; and

Whereas, This report is one of the University of Puerto Rico's tools for the School of Architecture; and

Whereas, the University of Puerto Rico, the architects of Puerto Rico and the whole community are indebted to this Committee; therefore, be it

Resolved, by this Convention:

- 1 To congratulate all the members mentioned above in the name of the AIA members of Puerto Rico.
- 2 That a copy of this Resolution be forwarded to each of the components of the Committee.

- 3 That this Resolution be published in the *Journal* of the AIA.

The Committee on Resolutions recommends that the foregoing Resolution be adopted and it is so moved.

The Resolution was approved by the convention.

Resolution No. 6, submitted by Santiago Iglesias, Jr., AIA Delegate of the New York Chapter, AIA—Title: "School of Architecture, University of Puerto Rico."

Whereas, the Committee appointed by the Chancellor of the University of Puerto Rico composed of Sebastian Gonzalez Garcia, Fernando Gonzalez Mandry, Carlos Sanz, Santiago Iglesias, Jr., Horacio Diaz, Adolfo Fortier and Dr. Rafael Pico; and

Whereas, this Committee in coordination with the AIA Committee worked towards the same goal, that is the establishment of the School of Architecture in Puerto Rico; and

Whereas, such Committee rendered to the University of Puerto Rico a great cooperation; and

Whereas, this Committee endorsed the AIA reports fully; therefore, be it

Resolved, by this Convention:

- 1 To congratulate the components of this Committee.
- 2 That a copy of this Resolution be forwarded to each of the components of this Committee.
- 3 That this Resolution be published in the *Journal* of the AIA.

The Committee on Resolutions recommends that the foregoing Resolution be adopted and it is so moved.

The Resolution was approved by the Convention.

Resolution No. 7, submitted by Committee on Resolutions—Title: "Appreciation to his Honor, Mayor De Lesseps S. Morrison."

Resolved, That the members and guests of The American Institute of Architects express their sincere appreciation to his Honor, Mayor De Lesseps S. Morrison, for taking time out from his busy schedule to address this Convention and present a most interesting lantern slide tour of the City of New Orleans showing its tremendous progress and development.

The Committee recommends that the Resolution be adopted and it is so moved.

The Resolution was approved by the Convention.

Resolution No. 8, submitted by the Committee on Resolutions—Title: "Appreciation of Speakers and Panelists, AIA Convention."

Resolved, That the Officers and the Board of Directors and members of The American Institute of Architects express their appreciation and sincere thanks to the following who gave of their time and talents to make the program of the Ninety-First Convention an outstanding success:

The Most Reverend Joseph Francis Rummel, Archbishop of New Orleans.

The Honorable De Lesseps S. Morrison, Mayor of New Orleans.

Solis Seiferth, AIA, President, New Orleans Chapter.

Edward D. Stone, FAIA—for the keynote address.

Charles S. Lecraw, Jr., Manager, Building and Construction Industries, Market Development Division of the United States Steel Corporation.

Paul Thiry, FAIA—for his address on "Total Design."

Samuel Wilson, Jr., FAIA, for his address on "The Architecture of Historic New Orleans."

Panelists: "*Design Factors and Resources*," Robert S. Anshen, AIA, Chairman, Julian E. Garnsey—Color, Lovic Pierce Herrington—Temperature, Stanley McCandless—Light

Panelists: "*Individual Theories of Design*," Philip C. Johnson, AIA, Chairman, William L. Pereira, FAIA, Minoru Yamasaki, AIA, Charles E. Pratt, RAIC

Panelists: "*The Economic Value of Design*," Morris Ketchum, Jr., FAIA, Chairman, G. J. Morgan, Vice President, US Gypsum Corp., J. E. Drew, Public Relations Director, Lever Bros., Larry Smith, Real Estate Consultant, Albert D. Hutzler, Jr., President, Hutzler's in Baltimore

and also to:

Samuel T. Hurst, AIA, Dean, School of Architecture and the Arts, Alabama Polytechnic Institute.

The Committee on Resolutions recommends that the foregoing Resolution be adopted and it is so moved.

The Resolution was approved by the Convention.

Resolution No. 9, submitted by Committee on Resolutions—Title: "Appreciation of Gift of Books."

Resolved, That The American Institute of Architects in Convention assembled express its sincere and deep appreciation to W. G. Nichols and Glenn Nichols of Ocean Springs, Mississippi, for their gift of an outstanding collection of books from the library of Louis H. Sullivan; and to David Williams, AIA, for his assistance in arranging this presentation.

The Committee on Resolutions recommends the foregoing Resolution be adopted and it is so moved.

The Resolution was approved by the Convention.

Resolution No. 10, submitted by Committee on Resolutions—Title: "Appreciation of Products Exhibition."

Whereas, The Producers' Council, Inc., by its splendid cooperation in providing an outstanding Products Exhibition at the 1959 Convention of The American Institute of Architects in New Orleans, Louisiana, has greatly enhanced the value and usefulness of this convention and contributed to the education and enlightenment of its attendance, and the improvement of the profession; therefore, be it

Resolved, That the members of The American Institute of Architects in convention assembled do hereby express their gratitude and appreciation for this outstanding contribution by The Producers' Council, Inc.

The Committee on Resolutions recommends that the foregoing Resolution be adopted and it is so moved.

The Resolution was approved by the Convention.

Resolution No. 11, submitted by Committee on Resolutions—Title: "Appreciation to Retiring Officers and Regional Directors."

Resolved, That the members of The American Institute of Architects, in convention assembled, express their sincere appreciation and deepest gratitude to the retiring Officers and Regional Directors of the Board for their untiring efforts during their terms of office; and, be it further

Resolved, That the members of The American Institute of Architects express their appreciation and sincere thanks to the Officers and

members of the Board of Directors of the Institute who are continuing to give their time to the service of the profession, the construction industry, and the public; and be it further

Resolved, That the members of The American Institute of Architects express their appreciation and sincere thanks to the Executive Director and the staff at the national headquarters of the Institute in Washington, D. C., for having performed their duties so faithfully and diligently.

The Committee recommends that the foregoing Resolution be adopted and it is so moved.

The Resolution was approved by the convention.

Resolution No. 12, submitted by Committee on Resolutions—Title: "Appreciation of Hospitality."

Resolved, That the members and guests of The American Institute of Architects, assembled for their ninety-first annual convention in gracious and dynamic New Orleans, Louisiana, one of the world's great cities, possessed with a distinct urban personality, do extend to Solis Seiferth, President; M. Wayne Stoffle, Secretary; and to members of the New Orleans Chapter, to Albert J. Wolf, Jr., General Chairman; to Charles R. Colbert, Vice Chairman; to John H. Pritchard, retiring Director of the Gulf States Region; to Mrs. Wayne Stoffle, Chairman, and to Mrs. Albert J. Wolf, Jr., Vice-Chairman of the Women's Activities; their sincere thanks for their warm and cordial southern hospitality and gay Dixieland entertainment. Inspired by their enthusiasm and by both the historic and twentieth century architecture of their city, and by the proceedings of this convention, we will return to our respective professional responsibilities revitalized in our dedication to achieve the objectives of The American Institute of Architects.

Having sipped the waters of the lower Mississippi, we say Hail and Farewell to New Orleans with the hope that we will return again to relive the moments of this joyous occasion.

The Committee on Resolutions recommends that the foregoing Resolution be adopted and it is so moved.

The Resolution was approved by the convention.

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ALLIED ARTS

EDITED BY WOLF VON ECKARDT

► The 1959 Convention City offered two gallery shows of art and architecture as attempts to describe the circle of practicing artists in New Orleans whose talents are applied to architectural problems.

The most comprehensive of these was that given on Royal Street by the Orleans Gallery. A cooperatively run gallery, it boasts an artist membership that has been engaged in architectural commissions both on the local and the national scene. Being non-profit it operates under the aegis of a lay membership and Board, and offers the community a program of films, lectures, forums, studio visits and the like, a lending service for its paintings and sculptures, and a kind of annual bonus to its membership, in the form of graphic art. In doing these things, it fills a gap in a city whose museum program has been allowed to fall into serious disarray and is only now showing some signs of renewal.

Two sculptors, ten painters and a ceramicist, constituting the entire Orleans Gallery membership, are exhibited for the convention delegates. Jack Hastings shows a ceiling fixture for lighting which, in its labyrinthine concept, is sculpture indeed. Composed of light brass rod, it creates a gossamer web for a hotel lobby (some thirty feet long) and is one of the most successful items in the show. In a serious vein, Lin Emery exhibits a marquee for a bronze baldachino destined for the Father Judge Mission Seminary near Lynchburg, Virginia, along with a capricious fountain entitled, "Apollo and Daphne." Jean Seidenberg bridges two mediums with a sand mould sculpture and a completed mural in a metal appliqué, for the lobby of an office building in New Orleans. Robert Helmer and John Clemmer both show screens in wood—one appears entirely free—standing and the other as an engaged series of sliding leaves acting as a flexible partition wall. Completing the three-dimensional objects are sculpture by Shirley Grode, ceramics by Evelyn Witherspoon and a decoratively painted flush door by Harold Thurman. The painters Ida Kohl-

meyer, George Dunbar, Franklin Adams and this reporter exhibit wall studies that vary in size and medium. They range from the light bas-relief and gilt leaf works of Dunbar to the thinly brushed plastic glazes of Adams, restlessly positive in form and color. It should be of little surprise that there is a predominating influence of abstract expressionist tendencies among them, such is the impact of this American idiom; but one finds equally robust impulses in other recent painting that mark a search on the part of these artists for directions identifiably their own. And this of course, in a broader sense, could be the particular achievement of the entire group, representing as it does a concentrated effort in an area patently thought of as an artistic center by its residents and visitors alike. New Orleans has enjoyed the myth of being an oasis for the arts, yet the myth remains without substance.

New Orleans, since the war, has come to find tourism its second industry, a statistic due in no small part to the aura of the romantic and of the picturesque inherent in its Latin character. One evidence of this is the way the cult of the memento is seen to thrive—the water color of Jackson Square, the lace balcony scene, the Creole vignette have never been so much in demand. As surely as there was a Guardi among the hacks of Venice there will some day appear a competent interpreter of the streets and views of the Vieux Carré; meanwhile the nightmare quality of Pirates' Alley and of the Cabildo arcade, now come to be permanent and municipally licensed outdoor exhibitions and mecca for the \$3.50 "view" and the \$5.00 portrait, are blights which discourage the visitor of taste. Even more serious is what is happening to the shops on the commercial streets of the Quarter. Once the suppliers of the necessities and specialties that made living in the neighborhood comfortable, many of these have now been converted into shrines of the souvenir, stuffed beyond capacity with their mammy effigies, stale pralines bound in cotton bail packs for mailing, and

ugly localized bric-a-brac. They begin to outnumber the antique, print and book shops that add so to the area. In defensive contrast the latter are conducting a spirited renaissance by generally sprucing up and indulging in the most fetching techniques of presentation and display.

Although throughout its history the city has harboured the comings and goings of artists, numbering among them the itinerant portraitists of the nineteenth century, lost generation writers and poets of the twenties and thirties, and the jazz impressionists of today, these have been marked but lightly with its stamp, and New Orleans, save for its architecture and perhaps jazz itself, remains poor in artistic expression characteristically its own. This has had a lamentable effect on the taste of the city in general and much that could have been fostered by the con-



sciousness that such regional expressions bring when they are of a genuine and important character has been slipping gradually in the opposite direction. Much that might be lost lies in the balance, and perhaps the most endangered area of all, the Vieux Carré, remains, notwithstanding its Commission, without a comprehensive plan for a sound tomorrow. Somehow these threads must be taken up and bound so that the gloomy, yet alas, as matters stand, accurate prediction, expressed by so many fresh and sensitive eyes during the convention of "hurry, for soon it will all be gone!" can be challenged and put right. In maintaining the standards demonstrated in this exhibition, groups like the Orleans Gallery can go far to buttress the life of the City and give substance to her artistic reputation. ◀

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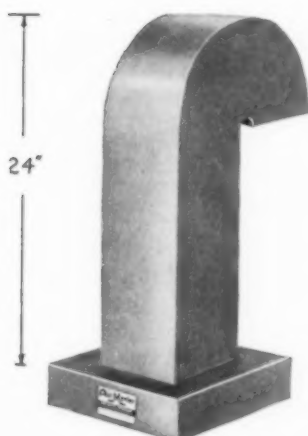
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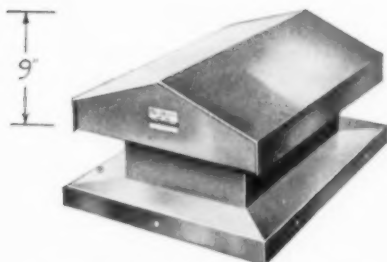
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► The 1959 Convention of the Association of Student Chapters of the AIA was held at Tulane University in New Orleans, with preliminaries and registration taking place in Irby Hall, one of the several contemporary residence halls on the campus.

More than sixty delegates were assembled in the Law Building on Sunday afternoon, June 21, for the keynote address by Edmund R. Purves, FAIA, Executive Director of the Institute. Seated with Mr. Purves were officers of the ASC and the AIA.

The first general session was held following the keynote speech. At the conclusion of this meeting a panel comprised of George F. Pierce, Jr., AIA, Chairman; Dean Arthur B. Gallion, FAIA, Charles E. Jones, Jr., and Paul Ricciuti, President of the ASC, carried on a lively discussion on student chapter organizations.

In the evening one of the more informal, nonetheless entertaining, sessions was held at Pat O'Brien's, the famous watering place in the Vieux Carré.

On Monday morning the second general session was held, followed by a panel on architectural education. Members of this panel were Walter A. Taylor, FAIA, Chairman; Dean Henry L. Kamphoefner, FAIA; Alexei Vergun and Paul Ricciuti.

The final speaker on the agenda was William L. Pereira, FAIA, who pointed out that one of the primary responsibilities of the profession was to meet and solve the specific problems of space, function and economics which are implicit in an architectural assignment.

Mr. Pereira went on to say that he found if students were not given careful supervision they tended to develop an exaggerated dependence on the problem-solution discipline.

"Without restrictions to provide direction for your thinking," he said, "you tend to become confused."

"Given an assignment to design a fountain, for instance, and you are lost—there are no problems to guide you, and later, in professional practice, you will continue to design not buildings but solutions. You will become conditioned to architectural problem-solving as a substitute for the lonely and agonizing process of creation."

Mr. Pereira pointed out that the more the student concerns himself with interpreting the needs of the client the more genuine his artistic accomplishment is likely to be. Mr. Pereira received a standing ovation at the conclusion of his address.

In the closing general session new officers and thirteen regional directors were elected for the coming year. Charles E. Jones, Jr., of the University of Arizona, was elected President; Alexei Vergun, of M.I.T., Vice-President and Roy Nolen, of Rice, Secretary-Treasurer.

Following the adjournment of the student convention the delegates were the guests at a cocktail party given by the Construction Industries Association of New Orleans. Also among the guests at this party were Mr. and Mrs. Richard Neutra and Paul Rudolph, AIA. ◀

EXCERPTS FROM AN ADDRESS BY EDMUND R. PURVES

► I am not here to improve your education, in addition to being scarcely equipped to do so, I should think that at this time of the year the impact of educational treatments on you must have reached a point of saturation. You doubtless have absorbed all the instruction, admonition, encouragement and apprehension that healthy young Americans can take.

My own student days were relatively short, for halfway through school, then a four-year course, I was interrupted by what is now known as World War I. So I was in France for two-and-a-half years. The year of my return was given to frantic effort—successful, I might add—to get my degree in short order, and to sally forth and acquaint the world with my presence. I was, of course, willing to work, but I was really engrossed with presenting to the world

its greatest architectural genius; namely, myself. This brand of self-hypnosis is one that I imagine is quite common—in fact, it should be. I cannot imagine why anyone would go to architectural school or decide to be an architect unless he fancied with justice that he is the architectural genius that the world has been waiting for, the brain that civilization needs so badly.

I suggest you hang on to your conceit. It is a very comforting quality and often an asset to success—provided, of course, that it is honest conceit and exercised with skill.

The late Frank Lloyd Wright was so very correct when he said candidly, in effect, that he preferred honest arrogance to specious humility and chose wisely to adopt the former for the interpretation of his role.

Naturally you need have no fear that people will attempt to whittle you down to size. The trick is to evaluate the whittling and benefit by it rather than let it crush you. Never lose the consciousness of your own ability. You may lose a competition now and then (if there ever are any more competitions) but bear in mind that a jury may be wrong and you may be right.

I have seen so much evidence of the power of arrogance that I have become convinced that it is a quality to be cultivated and that without the honest arrogance of men like Mr. Wright little progress would be made. At the same time, I submit that the successful application of arrogance requires knowledge and ability.

I am not talking only about our profession, for if you look around you will see that every successful person, every leader in politics, business, and the professions, possesses an innate arrogance, and more often than not it is employed with skill. Otherwise they would not be where they are. In the discreet employment of arrogance, be smart, not merely clever.

Let me say first of all that the profession in which you are about to become actively engaged is enjoying a position of importance and authority which, although entirely befitting, it has never before attained. Do not think that the public will not know who you are. It knows now.

You, of course, cannot recollect the days not too many years ago when the word "architect" was more often than not mispronounced. The profession was not exactly misunderstood, it was overlooked.

Whenever people of my parents' generation and walk of life thought of an architect, which was seldom, their mental picture was of a man with a pointed beard who lacked the fortitude and other more manly attributes required for bond selling, banking or taking over the family factory. I must admit that there were a sufficient number of examples to lend tangible support to the popular view. I can even recall the look of disappointment and apprehension on my father's face when I told him I wanted to be an architect. He was a banker turned industrialist.

Things are different now. Architects are in an envied spot of highest respectability. Vance Packard, author of the "Hidden Persuaders," has made the authoritative pronouncement in his book on the seeking and attainment of status. While gratifying and flattering, the title is one which brings due envy, attack and hazard.

It is reasonable to assume that the altered position of the architect may bring about a change in the form of our practice. If so, I am sure The Ameri-

can Institute of Architects will have foreseen it and will lead the way and guide it with judgment and decency rather than have a new form of practice thrust upon its members.

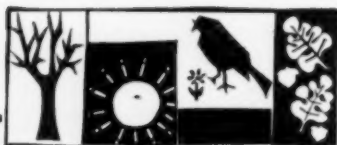
Now there is another hazard that you will have to watch and that is the extraordinary kind of competition in which you will find yourselves. I am not talking about the competition between architects, that is all part of the game, but rather I am talking about the competition that you will see from other vocations. We are already conscious of the interest with which other professions and organizations and businesses look with predatory eyes upon the field of endeavor which we consider to be our particular province.

So among other things The American Institute of Architects always has to be on the alert. We are a democratic organization and we are a grass roots organization and we thrive and flourish through honest discussion in resolving differences of opinion within our own ranks continually stimulated and prompted by the thoughtful interest of our members. It is through all of these good people, who are themselves The American Institute of Architects, that our organization has been able to so guard the destinies of the profession and to safeguard its interests that we have achieved the position which all of us enjoy and which you yourselves are about to enjoy.

To work with and for a national organization in these days of rapid progress and population explosion is an exciting and fascinating experience. The AIA has grown tremendously in the past decade. Each Institute generation transforms the organization to suit its needs. Each generation fashions the Institute as an image of itself. In a surprisingly few years you will take over, you will transform, your image will be reflected.

The AIA is doing much for students, with our Architect-in-Training Program and other activities of great interest to you. Our staff is being enlarged, a younger man is joining us who we hope will devote much of his time and energy to that all important responsibility—our obligations to the architect in the making.

In this highly competitive world in which we live and struggle no vocation, no profession, no industry would exist without its own organization. The AIA is a highly respected, venerable, and at the same time, active and progressive organization. It is made so by its members. The membership will include many of you in a relatively few years. So let me wind up by saying that you are entering an important, honorable, and respected organization and you will, I know, measure up to your responsibilities and your position. ◀



C A L E N D A R

September 21-25: International Congress of the International Council for Building Research Studies and Documentation, Rotterdam, Holland. For additional information contact: Secretariat of CIB, Bouwcentrum, Box 299, Rotterdam, The Netherlands.

September 22-23: North Central States Regional Conference, Milwaukee, Wisconsin.

September 22-27: Sixth Annual Assembly of the International Union of Architects, Lisbon, Portugal.

September 30-October 2: Producers' Council Annual Convention, Chase-Park Plaza Hotel, St. Louis, Mo.

October 2-3: New England Regional Meeting, Newport, R. I.

October 7-9: Central States Regional Conference, Des Moines, Iowa.

October 8-12: California Council Convention, Hawaiian Village Hotel, Honolulu, T.H.

October 8-10: New York State Association of Architects Annual Convention, Lake Placid, New York.

October 8-10: Northwest Regional Conference, Spokane, Washington.

October 8-10: Western Mountain Regional Conference, Western Skies Motel, Albuquerque, New Mexico.

October 13: Fourth Annual Architects' Tour of Japan. For information contact Kenneth M. Nishimoto, AIA, at 263 South Los Robles Avenue, Pasadena, Calif.

October 14-16: Architects Society of Ohio, Akron, Ohio.

October 14-16: Texas Society of Architects Annual Convention, Austin, Texas.

October 20-30: Annual Convention, Architectural Institute of Japan, Kyoto and Osaka.

October 23-24: 14th Annual Meeting and Forum, Pennsylvania Society of Architects, Galen Hall Hotel, Wernersville, Pennsylvania.

November 12-14: Florida Association of Architects, and Florida Regional Meeting, Jacksonville, Fla.

November 16-19: BRI Fall Conferences, Shoreham Hotel, Washington, D.C.

April 11-12: Inter-Society Color Council, 29th Annual Meeting, Philadelphia, Pa.

NECROLOGY

According to notices received at The Octagon between May 21, 1959 and July 10, 1959

ARNHOLD, RAY C., Wichita Falls, Tex.
BLOCK, WALTER C., Hazel Park, Mich.
CELLI, RAYMOND C., McKeesport, Pa.
FINNEY, EBEN D., Baltimore, Md.
MILLER, H. M., Roanoke, Va.
MOEHLE, FREDERICK L. W., Baltimore, Md.
MULLIKIN, BENTON C., Baltimore, Md.
SCHULZ, PAUL, New York, N. Y.
SCOTT, CARL W., Salt Lake City, Utah
WIGMORE, JOSEPH, Philadelphia, Pa.

BRUNNER SCHOLARSHIP

The Arnold W. Brunner scholarship which is open to American architects with advanced professional backgrounds, will be increased from \$2,400 to \$3,000 for 1960.

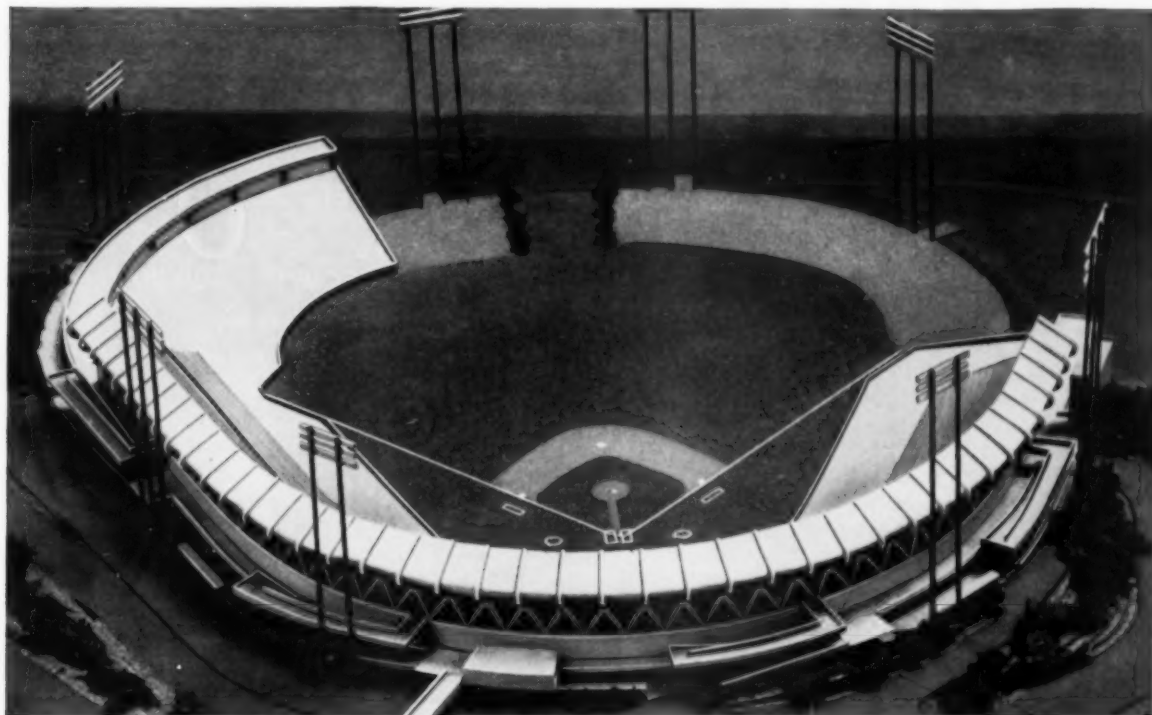
The award is made for advanced study in some special field which will contribute to the practice, teaching or knowledge of architects. Candidates are required to submit their choice of subject, with an outline of proposed studies, by November 15.

Application blanks for the scholarship may be obtained from Gillet Lefferts, Jr., Secretary of the New York Chapter, 115 East 40th Street, N. Y.

The Arnold W. Brunner scholarship has been given annually, since 1940. It has been used in the past for such projects as a history of domestic architecture, an investigation of hospital planning in the United States and the compilation of a guide to contemporary architecture of Europe.

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CANDLESTICK PARK, San Francisco, Calif. Architects-Engineers: John S. Bolles—E. Elmore Hutchison, Architect-Engineer, San Francisco. Plumbing Contractor: Harry Lee Plumbing & Heating, Burlingame, Calif.

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Briggs Hilton Urinal, styled of durable vitreous china, is wall hung with syphon jet action and flushing rim.

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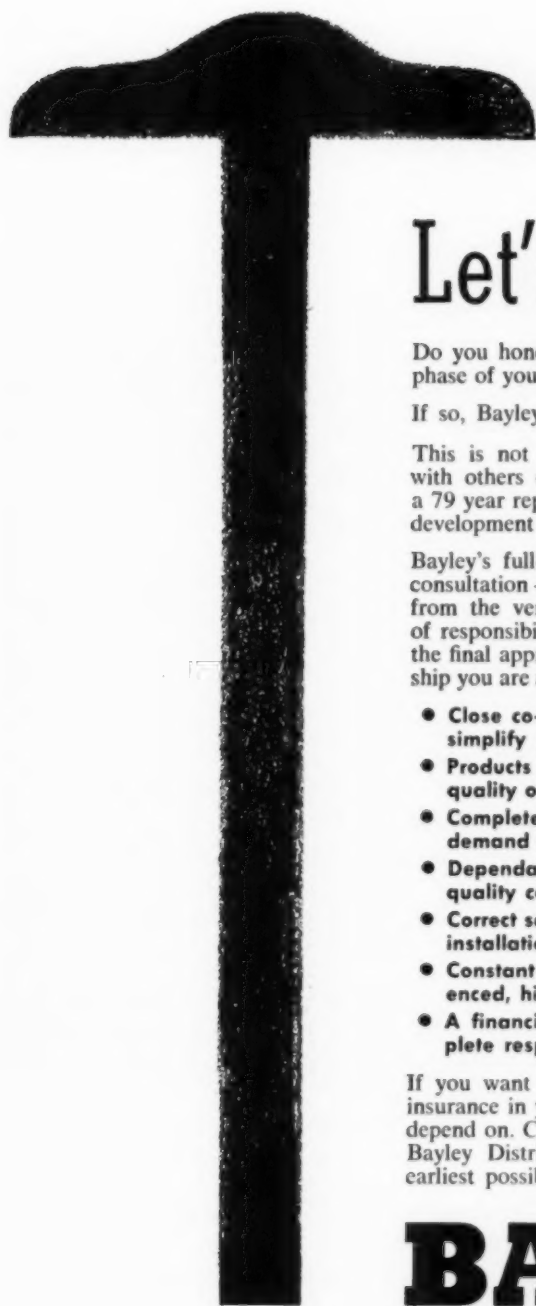
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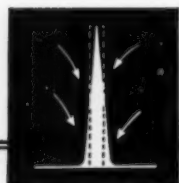
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INDEX TO ADVERTISERS

Aerofin Corporation	104
Richards & Webb, Inc.	
American Art Metals Company	93
George & Glover	
American Gas Association	97
Ketchum, MacLeod & Grove	
American Brass Company	11
Kenyon & Eckhardt, Inc.	
Ammerman Company, Inc.	95
John H. McGuire Advertising	
Armstrong Cork Company	15
Barton, Batten, Durstine & Osborn, Inc.	
The William Bayley Company	103
Wheeler, Kight & Gaaney, Inc.	
The Bilco Company	12
Remsen Advertising Agency	
Blumcraft of Pittsburgh	7
Briggs Mfg. Company	101
MacManus, John & Adams, Inc.	
Dur-O-Wal	18
Ambro Advertising Agency	
Georgia Marble Company	22
Don Nixon Advertising	
Hillyard Chemical Company	16
Fardon, Miller & Fardon	
Huntington Laboratories, Inc.	13
Bonsib, Inc.	
Indiana Limestone Company	102
L. W. Ramsey Advertising	
Kentile, Inc.	9
Benton & Bowles, Inc.	
LCN Closers, Inc.	20 & 21
D. K. Morrison Advertising	
Loxit Systems, Inc.	2
Brindley-Roth, Inc.	
Minneapolis-Honeywell Regulator Company	5
Foot, Cone & Belding	
Monarch Metal Weatherstrip Corporation	17
Charles W. Bolan, Inc.	
National Terrazzo & Mosaic Association	19
Henry J. Kaufman & Associates	
Otis Elevator Company	2nd Cover
G. M. Basford Company	
Pittsburgh Plate Glass Company	3rd Cover
Batten, Barton, Durstine & Osborn, Inc.	
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